

***spring
2009
course
schedule***

sfai

***san francisco. art. institute.
since 1871.***



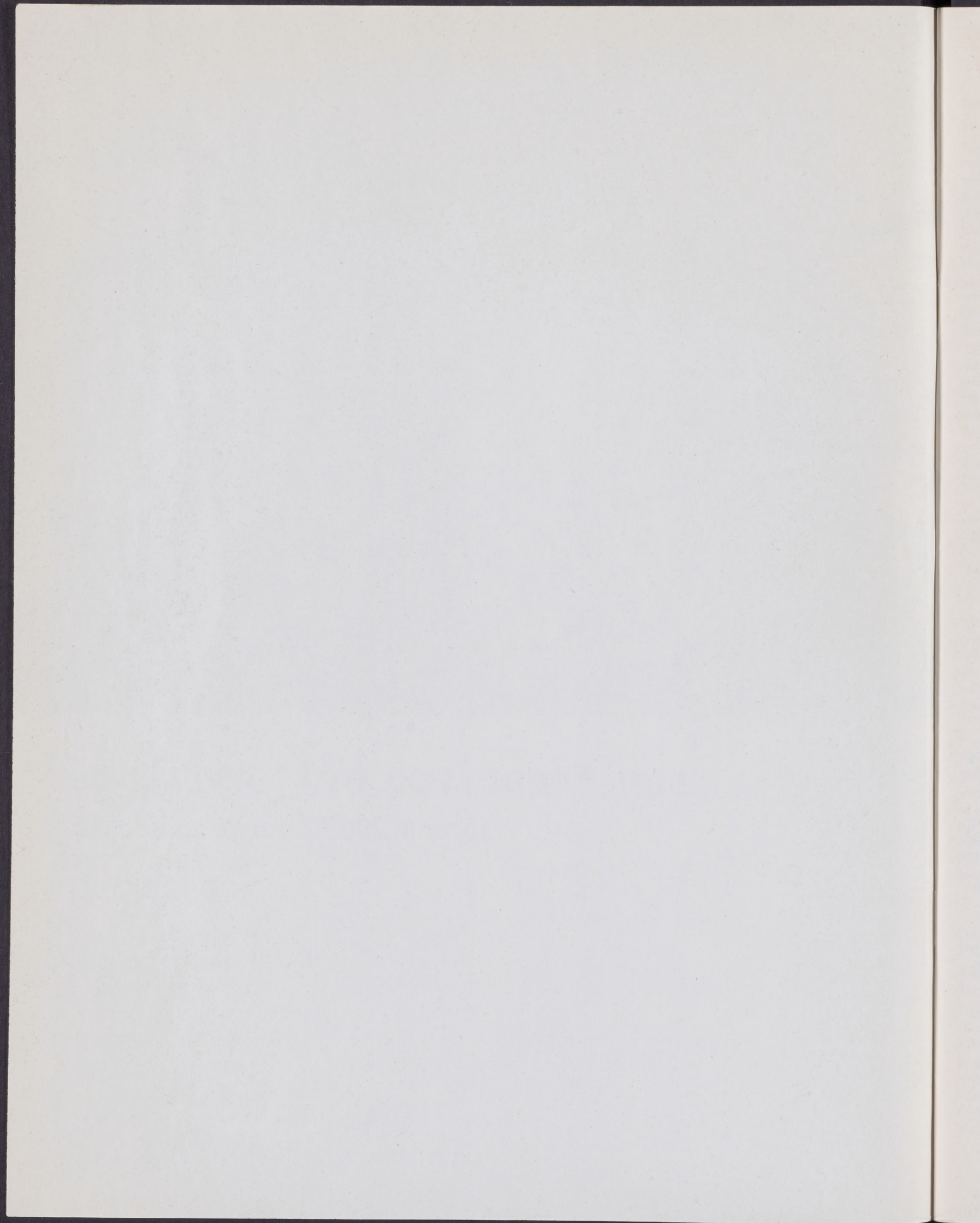


san francisco art institute

spring 2009 course schedule

contents

ACADEMIC CALENDAR	3
REGISTRATION	4
TUITION AND FEES	6
ACADEMIC POLICY	8
ACADEMIC STRUCTURE	9
COURSE SCHEDULE	14
COURSE DESCRIPTIONS	21
UNDERGRADUATE CURRICULUM	51
GRADUATE CURRICULUM	57



2008-2009 ACADEMIC CALENDAR

FALL 2008

August 25	International student orientation
August 26-29	Fall 2008 orientation
September 1	Labor Day holiday
September 2	Fall semester classes begin
September 16	Last day to add/drop Fall 2008 classes
October 13-17	Midterm grading period
November 10-12	Spring 2009 priority registration for continuing MA, MFA, and PB students
November 13-19	Spring 2009 priority registration for continuing BA and BFA students
November 14	Last day to withdraw from courses with a W
November 24	Spring 2009 early registration for new students begins
November 27-28	Thanksgiving holiday
December 1	Spring 2009 early registration for non-degree students begins
December 12	Fall semester classes end

SPRING 2009

January 1	New Year's holiday
January 5	January Intensives begin
January 5	Last day to add/drop January Intensives
January 14-16	Spring 2009 orientation
January 16	January Intensive classes end
January 19	Martin Luther King Jr. holiday
January 20	Spring semester classes begin
February 3	Last day to add/drop Spring 2009 classes
February 16	President's Day holiday
March 9-13	Midterm grading period
March 16-20	Spring break
April 10	Last day to withdraw from courses with a W
April 8-10	Summer and Fall 2009 priority registration for MA, MFA, and PB students
April 13-17	Summer and Fall 2009 priority registration for BA and BFA students
April 20	Summer and Fall 2009 early registration for new students begins
May 1	Summer and Fall 2009 early registration for non-degree students begins
May 11	Spring semester classes end
May 15	Vernissage: MFA Graduate Exhibition opening
	Undergraduate Spring Show opening
May 16	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI *or* students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering *or* students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration.

The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda at www.sfai.edu/courseschedule) to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

PRIORITY REGISTRATION

Holds on Student Accounts

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Office of Registration and Records Hours

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Spring 2009 Registration Schedule:

November 10–12
Continuing MA, MFA, and PB students

November 13–19
Continuing BA and BFA students

November 24
New students

December 1
Non-degree students

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Please note that phone registration is not permitted.

New BA, BFA, MA, or MFA Students and New PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Office of Admissions. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone. You will be asked to make an initial nonrefundable tuition deposit of \$300 (BA, BFA) or \$500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Admissions Office. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Daylight Time zone).

Low-residency Summer MFA Students

Registration takes place by means of individual advising with the Summer MFA program director. Registration for new students in the low-residency Summer MFA program is coordinated through the office of the Summer MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Spring 2009 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via e-mail at studentaffairs@sfai.edu.

ADD/DROP DATES AND PROCEDURES

Add/drop period for Spring 2009 ends on Tuesday, February 3, 2009

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After

the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an intensive after the first day of instruction will receive a grade of "W." Please consult the academic calendar for the exact dates for adding, dropping, and withdrawing from intensives.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the director of Student Affairs for International and Off-campus Study Programs. Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the associate VP of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the dean of Graduate Studies or the associate VP of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than February 3, 2009 in order to avoid tuition charges for the Spring 2009 semester. Standard refund policies apply to students who have attended at least one class during the semester or who *do* notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors

Tuition and Fees

and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR SPRING 2009

All tuition and fee balances must be settled prior to the first day of class. This means the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

TUITION FOR DEGREE AND CERTIFICATE PROGRAMS

BA, BFA, and Non-degree tuition per semester:

1-11 UNITS

Multiply each unit by \$1,378

12-15 UNITS

Pay a flat tuition rate of \$15,063

Over 15 UNITS

\$15,063 plus \$1,378 for each additional unit over 15

MA, MFA, and PB tuition per semester:

1-11 UNITS

Multiply each unit by \$1,491

12-15 UNITS

Pay a tuition rate of \$16,087

Over 15 UNITS

\$16,087 plus \$1,491 for each additional unit over 15

FEES

1. Student Activity Fee is \$35 per semester

2. Studio courses may be subject to materials or technology fees (see individual course

descriptions).

3. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.

4. Commencement Fee is \$100 for all graduating students.

MFA FEES

1. MFA Exhibition and Catalogue: \$260

2. MFA Final Review (charged only to students not enrolled in classes): \$260

TUITION PAYMENT DEADLINES

New and continuing degree-seeking students who register early:

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due according to specified due dates.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines:

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

REFUND POLICY

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

TUITION PAYMENT PLANS

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment

options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, or bank draft payable to "San Francisco Art Institute." A \$15 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall semester and December 1 for Spring semester; \$25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall semester and January 1 for the Spring semester; \$25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall semester and February 1 for Spring semester; \$25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid.

Students with overdue books from the library

will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes by Degree Students

Tuition refunds for dropped classes, excluding Intensives, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Dropped Classes by Non-degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed add/drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A \$100 registration fee will be deducted from all refunds.

Prior to and including

First day of first class:	100%
First 10% of class hours attended:	90%
After first 10% and through first 25%:	50%
After first 25% and through first 50%:	25%
After 50% of class hours attended:	0%

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus

any scheduled break in classes of five or more days.

For example, if a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is \$15,063, tuition liability (rounded to nearest dollar) is \$15,063 x 12.7%, which equals \$1,913.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at www.sfai.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes, may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

CONCURRENT REGISTRATION

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Academic Affairs Office and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit is offered as the semester unit. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website.

POLICY STATEMENT

All students are urged to read the general regulations found both in this course schedule and in the student handbook: PDFs of both publications can be found at www.sfai.edu by clicking For Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the student handbook are as accurate as possible (please check for addenda to the Course Schedule at www.sfai.edu/courseschedule), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change

any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO THE COURSE SCHEDULE

Many courses have additional information in the form of syllabi or course outlines, reading lists, and anthologies. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met; change instructors; change the time or place of any course offering.

NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, SFAI, 800 Chestnut Street, San Francisco, CA 94133," or to "Director of the Office for Civil Rights, US Department of Education, Washington DC 20202."

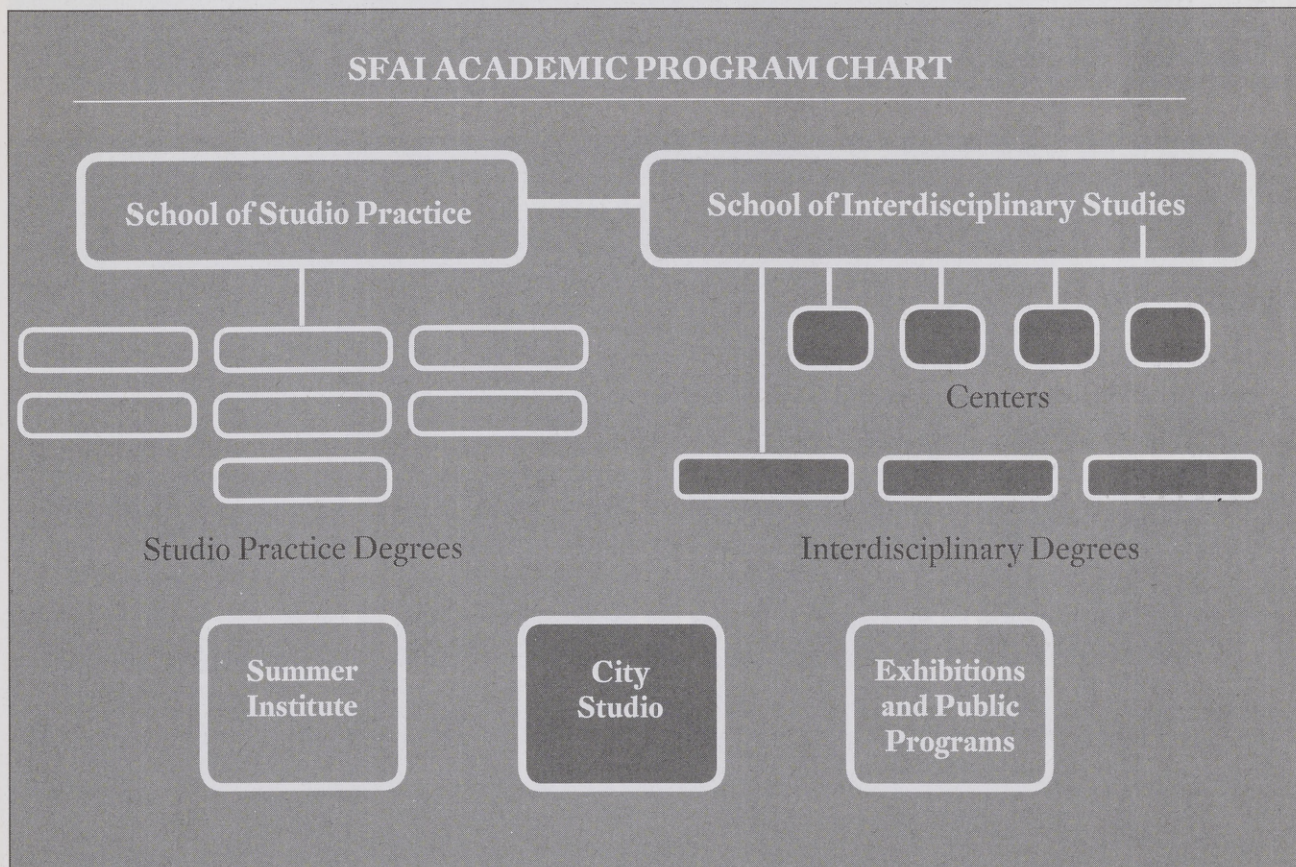
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should write, "Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133," at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the associate VP of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the twin pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to SFAI's academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



PROGRAMS OF STUDY

School of Studio Practice

- Bachelor of Fine Arts
- Post-Baccalaureate
- Master of Fine Arts

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

School of Interdisciplinary Studies

- Bachelor of Arts
- Master of Arts

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

ORGANIZATION OF CENTERS

School of Interdisciplinary Studies

Art and Science

Media Culture

Public Practice

Word, Text,
and Image

- Ongoing Research
- Artists and Scholars in Residence
- Colloquia and Symposia
- Fellowships (including Postdoctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

DESIGN AND TECHNOLOGY
FILM
NEW GENRES
PAINTING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE/CERAMICS

The School of Studio Practice offers the following degrees and certificate:

BACHELOR OF FINE ARTS
POST-BACCALAUREATE CERTIFICATE
MASTER OF FINE ARTS

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI. It offers three areas of study:

EXHIBITION AND MUSEUM STUDIES
HISTORY AND THEORY OF CONTEMPORARY ART
URBAN STUDIES

The School of Interdisciplinary Studies offers the following degrees:

BACHELOR OF ARTS

History and Theory of Contemporary Art
Urban Studies

MASTER OF ARTS

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

The School of Interdisciplinary Studies includes research and inquiry in art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies. Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practice; and Word, Text, and Image. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

ART AND SCIENCE
MEDIA CULTURE
PUBLIC PRACTICE
WORD, TEXT, AND IMAGE

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS *in*

The School of Interdisciplinary Studies:

BA

History and Theory of Contemporary Art

BA

Urban Studies

MA

Exhibition and Museum Studies

MA

History and Theory of Contemporary Art

MA

Urban Studies

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections.

A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

History and Theory of Contemporary Art (BA, MA)

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of

Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

COURSE SCHEDULE

Class Times

Key to Room Locations and Abbreviations

Course Codes

CLASS TIMES

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period III	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

800 CHESTNUT STREET

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room, (above Studio 16A)
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116	Painting Studios
Studio 117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Photo Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)

THIRD STREET GRADUATE CENTER 2565 Third Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4

How to Read the Course Codes

ARTH-100-01

The letters at the beginning refer to the discipline in which the course is offered.

ARTH-100-01

The three-digit course number in the middle indicates the level of the course:

000 = skill development

100 = beginning to intermediate

200 = intermediate

300 = intermediate to advanced

400 = Post-Baccalaureate program

500 = graduate level

ARTH-100-01

The final two digits refer to the section of the course.

Course Schedule

SPRING 2009 UNDERGRADUATE COURSES

School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	Vivian Bobka	T	9:00–11:45	LH
ARTH-101-1	Modernity and Modernism	Claire Daigle	T	1:00–3:45	LH
ARTH-101-2	Modernity and Modernism	Vivian Bobka	M	1:00–3:45	LH
ARTH-102-1	Contemporary Art Now: 1945–2005	Krista Lynes	M	4:15–7:00	LH
ARTH-202-1	Contemporary Artists Seminar	Glen Helfand	M	4:15–7:00	MCR
ARTH-225-1	Theories of the Avant-Garde	TBA	F	9:00–11:45	MCR
ARTH-241-1	Visible Evidence and the Photographic Imaginary	Krista Lynes	T	1:00–3:45	18
ARTH-323-1	Monochrome Sessions	Claire Daigle	TH	1:00–3:45	LH
ARTH-390-1	Thesis Colloquium	TBA	TBA	TBA	TBA
CRITICAL STUDIES					
CS-221-1	Intersections of Art, Law, and Cultural Property	J. D. Beltran	W	9:00–11:45	18
CS-300-1	Critical Theory A	Robin Balliger	T	1:00–3:45	MCR
CS-301-1	Critical Theory B: Derelict Nation	Stephanie Ellis	W	1:00–3:45	MCR
CS-301-2	Critical Theory B: Monsters and Modernity	Jon Lang	TH	1:00–3:45	18
CS-301-3	Critical Theory B: Intersexions and Transgressions	Christine Rose	TH	9:00–11:45	18
CS-301-4	Critical Theory B: Disposable Bodies and the Art of Provocation	Ella Diaz	M	1:00–3:45	18
ENGLISH					
ENGL-090-1	English as a Second Language Support for Art Students	Rebekah Sidman-Taveau	M/W	1:00–3:45	20B
ENGL-095-1	Academic Literacy	Loretta Kane	F	1:00–3:45	MCR
ENGL-100-1	Investigation and Writing	Christina Boufis	M	9:00–11:45	MCR
ENGL-100-2	Investigation and Writing	Rob Halpern	TH	4:15–7:00	18
ENGL-101-1	English Comp B: Global Feminisms	Christina Boufis	M	1:00–3:45	MCR
ENGL-101-2	English Comp B: San Francisco Reader	David Buuck	W	4:15–7:00	MCR
ENGL-101-3	English Comp B: Speech Act and Performance	Rob Halpern	T	4:15–7:00	MCR
ENGL-101-4/ US-100-1	English Comp B: Tourism in Question	Ella Diaz	TH	1:00–3:45	MCR
ENGL-102-1	Continuing Practices of Writing: The Family	Jon Lang	TH	9:00–11:45	MCR
HUMANITIES					
HUMN-200-1	Humanities Core A: Pre-Columbian History and Culture	Henrik Lebuhn	T	7:30–10:15	18
HUMN-201-1	Humanities Core B: Origins of the Modern World—East/ West Encounters	Carolyn Duffey	F	1:00–3:45	20B
HUMN-201-2	Humanities Core B: Music and the Modern Era	Charles Boone	W	9:00–11:45	8
HUMN-201-3	Humanities Core B: Empires, Nations, and Immigrants	Araceli Quezada	M	7:30–10:15	18

MATHEMATICS					
MATH-101-1	Language and Logic	Vince Corvo	TH	7:30-10:15	LH
NATURAL SCIENCE					
SCIE-220-1	Life Studies: Biology	Meredith Tromble/ Sarah McMenamin	W	1:00-3:45	18
SOCIAL SCIENCE					
SOCS-101-1	Activism and Social Movements	Susan Greene	W	4:15-7:00	18
SOCS-220-1/US-220-1	Media and Cultural Geography	Robin Balliger	F	1:00-3:45	18
URBAN STUDIES					
US-100-1/ ENGL-101-4	Tourism in Question	Ella Diaz	TH	1:00-3:45	MCR
US-220-1/SOCS-220-1	Media and Cultural Geography	Robin Balliger	F	1:00-3:45	18
US-390-1	Thesis Colloquium	TBA	TBA	TBA	TBA
SPRING 2009 UNDERGRADUATE COURSES					
School of Studio Practice					
COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
INTENSIVES					
FM-299-1	Film Editing	Lisa Fruchtman	M-F	9:00-6:00	26
NG-299-2	Agit-Prop Cinema in the Age of Digital Reproduction	Mark Boswell	M-F	9:00-6:00	9
SC-299-1	Fabric Construction	Kate Ruddle	M-F	9:00-6:00	105
CONTEMPORARY PRACTICE					
CP-101-1	Seeing and Cognition	J. D. Beltran	F	9:00-11:45	LH/9
CP-101-2	Seeing and Cognition	Amy Berk	F	9:00-11:45	LH/10
CP-101-3	Seeing and Cognition	Terri Cohn	F	9:00-11:45	LH/18
CP-101-4	Seeing and Cognition	Ian McDonald	F	9:00-11:45	LH/MCR
DESIGN AND TECHNOLOGY					
DT-102-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T/TH	7:30-10:15	16C
DT-115-1	Internet Tools and Concepts	Ravinder Basra	T/TH	9:00-11:45	DMS2
DT-116-1/FM-116-1	Introduction to 3D Modeling, Texturing, and Animation Using Maya	Greg Lemon	M/W	4:15-7:00	DMS2
DT-216-1/FM-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	M/W	7:30-10:15	DMS2
DT-220-1	Agitating Graphic Design: Artists Express Outrage	Ravinder Basra	T/TH	1:00-3:45	DMS2/20A
DT-220-2	Green by Design	Paul Klein	W	9:00-11:45/ 1:00-3:45	26/DMS2
DT-220-3/SC-220-3	Designing a New Skin II: Refining the Second Skin	Matt Dick	TH	9:00-11:45/ 1:00-3:45	105
DT-220-4/PA-220-4	Digital Painting	Mark Van Proyen	M/W	1:00-3:45	16C/14
DT-250-1/SC-250-1	Intermediate Physical Computing and Programming (Activating Objects)	Chris Palmer	M	4:15-7:00/ 7:30-10:15	105
DT-380-1	Undergraduate Tutorial	Paul Klein	T	4:15-7:00	DMS2
DRAWING					
DR-120-1	Drawing I and II	Carlos Villa	T/TH	4:15-7:00	14
DR-200-1	Drawing II and III	Pat Klein	M	1:00-3:45/ 4:15-7:00	14

Course Schedule

DR-200-2	Drawing II and III	Jeremy Morgan	T/TH	1:00-3:45	14
DR-220-1	Polytextuality: Word, Text, and Image	Jason Jagel	M/W	1:00-3:45	13
DR-220-2	Collaboration: Influence and Execution	Frances McCormack	F	1:00-3:45/ 4:15-7:00	13/14
FILM					
FM-101-1	Introduction to Film	Anjali Sundaram	TH	9:00-11:45/ 1:00-3:45	26
FM-110-1	Electro-graphic Sinema	George Kuchar	F	9:00-11:45/ 1:00-3:45	8
FM-116-1/DT-116-1	Introduction to 3D Modeling, Texturing, and Animation Using Maya	Greg Lemon	M/W	4:15-7:00	DMS2
FM-141-1	History of Cyborg	Lynn Hershman Leeson	W	1:00-3:45	26
FM-216-1/DT-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	M/W	7:30-10:15	DMS2
FM-220-1	Pleasures and Discontents: Observation in Cinema, Media, and Art	Rudolph Frieling	M	4:15-7:00	26
FM-302-1	Advanced Documentary	Sam Green	M/W	9:00-11:45	26
FM-380-1	Undergraduate Tutorial	George Kuchar	TH	4:15-7:00	8
FM-380-2	Undergraduate Tutorial	Janis Crystal Lipzin	M	4:15-7:00	8
INTERDISCIPLINARY					
IN-114-1	Collage	Carlos Villa	W	9:00-11:45/ 1:00-3:45	114
IN-220-1	John Cage: His Ideas and Arts Contemporaries	Charles Boone	TH	4:15-7:00	9
IN-390-1	Senior Review Seminar	John DeFazio	T	7:30-10:15	10
IN-391-1	Honors Interdisciplinary Studio	TBA	TBA	TBA	TBA
IN-396-1	Internship	Jennifer Rissler	T	4:15-7:00	20B
NEW GENRES					
NG-101-1	New Genres I	Keith Boadwee	T/TH	1:00-3:45	10
NG-141-1	Issues in Contemporary Art	Julio César Morales	M	4:15-7:00	10
NG-201-1	New Genres II	Jennifer Locke	M/W	9:00-11:45	10
NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Tim Sullivan	W	1:00-3:45/ 4:15-7:00	10
NG-220-1	Performing Race	Allan deSouza	W	1:00-3:45	9
NG-299-1	Cuba	Tony Labat	W	1:00-3:45	8
NG-307-1	Advanced Projects	Allan deSouza	T/TH	9:00-11:45	10
NG-310-1	Advanced Video	Tony Labat	TH	9:00-11:45/ 1:00-3:45	9
NG-380-1	Undergraduate Tutorial	Will Rogan	T	1:00-3:45	9
NG-380-2	Undergraduate Tutorial	Jennifer Locke	M	1:00-3:45	10
PAINTING					
PA-120-1	Painting I and II	Pat Klein	W	9:00-11:45/ 1:00-3:45	116
PA-140-1	Topics in the History of Painting	Mark Van Proyen	M	4:15-7:00	LH
PA-200-1	Painting II and III	Jeremy Morgan	T/TH	9:00-11:45	115
PA-200-2	Painting II and III	Dewey Crumpler	T	1:00-3:45/ 4:15-7:00	116
PA-220-1	Color In and Out of the Studio	Pegan Brooke	T/TH	4:15-7:00	114
PA-220-2	Cart and Horse: Drawing's Relationship to Painting	Brad Brown	M/W	9:00-11:45	14/115

Course Schedule

PA-220-3	Human Presence/Human Image	Caitlin Mitchell-Dayton	T/TH	1:00-3:45	115
PA-220-4/DT-220-4	Digital Painting	Mark Van Proyen	M/W	1:00-3:45	16C/14
PA-300-1	Undergraduate Studio Seminar	Pat Klein	M	7:30-10:15	117
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	T	9:00-11:45	117
PA-380-2	Undergraduate Tutorial	Carlos Villa	TH	1:00-3:45	117
PA-380-3	Undergraduate Tutorial	Caitlin Mitchell-Dayton	TH	9:00-11:45	117
PA-380-4	Undergraduate Tutorial	Matt Borruso	W	1:00-3:45	117
PHOTOGRAPHY					
PH-101-1	Photo I	Adrienne Pao	M/W	1:00-3:45	16A/20A
PH-101-2	Photo I	Jack Fulton	T/TH	9:00-11:45	20A/Lab
PH-102-1	Materials and Methods	Susannah Hays	M/W	4:15-7:00	20A / 16A
PH-110-1	Photo II: Understanding Photography	Henry Wessel	T/TH	9:00-11:45	16A/20A
PH-111-1	Digital Book	Michael Creedon/ John DeMerritt	F	9:00-11:45/ 1:00-3:45	16A/16C
PH-115-1	Art and Commerce: Pathways	Linda Connor	M/W	4:15-7:00	16A/20A
PH-116-1	Elements of Lighting: Architecture Big and Small	Muffy Kibbey	F	9:00-11:45/ 1:00-3:45	20A
PH-120-1	Introduction to Digital Photography	Jack Fulton	T/TH	1:00-3:45	16A/16C
PH-203-1/ PR-203-1	Photo Printmaking II	Suzanne Olmsted	T/TH	1:00-3:45	16C/2
PH-215-1	Sacred and Profane	Linda Connor	M/W	7:30-10:15	16A
PH-220-1	Documentary Story	Darcy Padilla	T/TH	4:15-7:00	16A / 20A
PH-250-1	Visual Translations	John Priola	T/TH	1:00-3:45	20A
PH-300-1	Pilara Foundation Distinguished Visiting Photography Fellows Seminar	Reagan Louie	W	1:00-3:45	16A
PH-380-1	Undergraduate Tutorial	Reagan Louie	W	9:00-11:45	PSR
PH-381-1	Special Projects	Henry Wessel	T	1:00-3:45	PSR
PH-391-1	Senior Review Seminar	Henry Wessel	W	9:00-11:45/ 1:00-3:45	16A/PSR
PRINTMAKING					
PR-101-1	Introduction to Printmaking	Adriane Colburn	M/W	9:00-11:45	1
PR-107-1	Relief Printing through Social Investigation	Juan Fuentes	M/W	1:00-3:45	1
PR-140-1	History of Printmaking	Robert Johnson	TH	4:15-7:00	MCR
PR-203-1/ PH-203-1	Photo Printmaking II	Suzanne Olmsted	T/TH	1:00-3:45	16C/2
PR-213-1	Printmaking at the Edge: A Digital Approach	Suzanne Olmsted	T/TH	9:00-11:45	16C
PR-280-1	Artists' Books	Charles Hobson/ Macy Chadwick	W	4:15-7:00	2
PR-302-1	Digital Technology and Contemporary Practice	Griff Williams	TH	1:00-3:45	Urban Digital
SCULPTURE					
CE-100-1	Ceramics I: Fabrication	Ian McDonald	T/TH	1:00-3:45	106
CE-200-1	Surfaces: Illusion and Abstraction	John DeFazio	T/TH	4:15-7:00	106
SC-140-1	History of Sculpture: Theory and Methods	Richard Berger	W	9:00-11:45	20A
SC-200-1	Contemporary Portraiture	Richard Berger	M/W	1:00-3:45	105

Course Schedule

SC-204-1	Kinetic Sculpture: Systems	Shawn Lani	F	9:00-11:45/ 1:00-3:45	105
SC-220-1	Physical Translations	John Roloff	M/W	9:00-11:45	105
SC-220-3/DT-220-3	Designing a New Skin II: Refining the Second Skin	Matt Dick	TH	9:00-11:45/ 1:00-3:45	105
SC-250-1/DT-250-1	Intermediate Physical Computing and Programming (Activating Objects)	Chris Palmer	M	4:15-7:00/ 7:30-10:15	105
SC-302-1	Site/Context: Transnature	John Roloff	M/W	1:00-3:45	106/20B

SPRING 2009 GRADUATE COURSES

School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-500-1/CS-500-6	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	12:00-2:00	3LH
ARTH-527-1	Figuring Fiction: Contemporary Art and Literary Narratives	Claire Daigle	M	4:15-7:00	3LH
ARTH-528-1	The Other California: Intersections of LA Modern Art, Architecture, and Design	Paul Klein	TH	1:00-3:45	3LH
ARTH-520-1/US-520-1	Public Domain	Terri Cohn	T	9:00-11:45	3LH
ARTH-520-2	History of Video	Clark Buckner	M	9:00-11:45	3LH
ARTH-520-3	Style Wars	Nicole Archer	M	9:00-11:45	18
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	F	9:00-11:45	3LH
ARTH-591-1	Thesis II: Collaborative Projects	TBA	T	7:30-10:15	3LH
CRITICAL STUDIES					
CS-500-1	Time Traveling in the New Millennium	Jeannene Przyblyski	W	9:00-11:45	3LH
CS-500-2	Design for Living: Artifice and Agency	Dale Carrico	W	1:00-3:45	3LH
CS-500-3	Dictation, Jargon, and Quotation	Stephanie Ellis	T	1:00-3:45	3LH
CS-500-4	The Space of Tragedy	Takeyoshi Nishiuchi	TH	9:00-11:45	3LH
CS-500-5/ US-500-5	Cityscapes and the Imaginary: The Urban World in Literature	Carolyn Duffey	M	1:00-3:45	3LH
CS-500-6/ARTH-500-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	12:00-2:00	3LH
CS-501-1/EMS-501-1	Museum Evolution	Terri Cohn	T	4:15-7:00	3LH
CS-502-1	Culture Industry/Media Matters	Frank Smiegel	W	7:30-10:15	3LH
CS-504-1	Research and Writing Colloquium	Krista Lynes	TH	4:15-7:00	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-501-1/CS-501-1	Museum Evolution	Terri Cohn	T	4:15-7:00	3LH
EMS-520-1	Museums and Communities	Tressa Berman	T	9:00-11:45	MCR
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	F	9:00-11:45	3LH
EMS-591-1	Thesis II: Collaborative Projects	TBA	T	7:30-10:15	3LH
URBAN STUDIES					
US-500-5/ CS-500-5	Cityscapes and the Imaginary: The Urban World in Literature	Carolyn Duffey	M	1:00-3:45	3LH
US-520-1/ARTH-520-1	Public Domain	Terri Cohn	T	9:00-11:45	3LH

US-590-1	Thesis I: Independent Investigations	Dale Carrico	W	9:00-11:45	3LH
US-591-1	Thesis II: Collaborative Projects	TBA	T	7:30-10:15	3LH
TOPIC SEMINARS					
NG-500-1	Alternative Contexts	Julio César Morales	W	4:15-7:00	3SR3
PA-500-1	Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar	Mark Van Proyen	W	7:30-10:15	3SR3
SC-500-1	Sculpture in Context: Inversion/ Collaboration	Richard Berger	TH	9:00-11:45	3SR4
SPRING 2009 GRADUATE COURSES					
School of Studio Practice					
COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Janis Crystal Lipzin	TH	4:15-7:00	3SR4
GR-500-2	Graduate Critique Seminar	Stephanie Ellis	TH	1:00-3:45	3SR3
GR-500-3	Graduate Critique Seminar	Tony Labat	T	1:00-3:45	3SR2
GR-500-4	Graduate Critique Seminar	Allan deSouza	W	9:00-11:45	3SR2
GR-500-5	Graduate Critique Seminar	Will Rogan	TH	4:15-7:00	3SR2
GR-500-6	Graduate Critique Seminar	Keith Boadwee	F	1:00-3:45	3SR2
GR-500-7	Graduate Critique Seminar	Brett Reichman	TH	9:00-11:45	3SR1
GR-500-8	Graduate Critique Seminar	Dewey Crumpler	TH	1:00-3:45	3SR1
GR-500-9	Graduate Critique Seminar	Jeremy Morgan	W	1:00-3:45	3SR1
GR-500-10	Graduate Critique Seminar	Carlos Villa	T	9:00-11:45	3SR1
GR-500-11	Graduate Critique Seminar	Linda Connor	M	1:00-3:45	3SR3
GR-500-12	Graduate Critique Seminar	John Priola	W	4:15-7:00	3SR1
GR-500-13	Graduate Critique Seminar	Suzanne Olmsted	W	9:00-11:45	3SR3
GR-500-14	Graduate Critique Seminar	John Roloff	M	4:15-7:00	3SR2
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Laetitia Sonami	T	4:15-7:00	3SR4
GR-580-2	Graduate Tutorial	Lynn Hershman Leeson	W	9:00-11:45	3SR4
GR-580-3	Graduate Tutorial	Charles Boone	T	9:00-11:45	3SR3
GR-580-4	Graduate Tutorial	Leslie Shows	TH	1:00-3:45	3SR2
GR-580-5	Graduate Tutorial	Tim Sullivan	M	4:15-7:00	3SR3
GR-580-6	Graduate Tutorial	Debra Bloomfield	T	4:15-7:00	3SR3
GR-580-7	Graduate Tutorial	Clare Rojas	T	9:00-11:45	3SR2
GR-580-8	Graduate Tutorial	Pegan Brooke	W	1:00-3:45	3SR3
GR-580-9	Graduate Tutorial	Matt Borruso	T	1:00-3:45	3SR1
GR-580-10	Graduate Tutorial	Brad Brown	M	1:00-3:45	3SR1
GR-580-11	Graduate Tutorial	Dewey Crumpler	TH	4:15-7:00	3SR3
GR-580-12	Graduate Tutorial	Jason Jagel	W	9:00-11:45	3SR1
GR-580-13	Graduate Tutorial	Reagan Louie	M	9:00-11:45	3SR3
GR-580-14	Graduate Tutorial	Jack Fulton	W	1:00-3:45	3SR1
GR-580-15	Graduate Tutorial	Adriane Colburn	TH	9:00-11:45	3SR3
GR-580-16	Graduate Tutorial	Lance Fung	T	4:15-7:00	3SR1
GR-580-17	Graduate Tutorial	Mildred Howard	T	4:15-7:00	3SR2
GR-580-18	Graduate Tutorial	Ian McDonald	T	9:00-11:45	3SR4

Course Schedule

POST-BACCALAUREATE SEMINAR					
PB-400-1	Post-Baccalaureate Seminar	Frances McCormack	F	9:00-11:45	3SR1
GRADUATE LECTURE SERIES					
GR-502-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	5:00-7:00	LH
GRADUATE REVIEWS					
GR-592-1	Graduate Intermediate Review	Renée Green			
GR-594-1	Graduate Final Review	Renée Green			
GRADUATE ASSISTANTSHIPS					
GR-587-1	Graduate Assistantship	Renée Green			
GR-597-1	Graduate Teaching Assistantship	Renée Green			
TEACHING PRACTICUM					
GR-588-1	Teaching Practicum: Transmitting Art Practices	Meredith Tromble/ Jennifer Rissler	M	4:15-7:00	18

SPRING 2009 UNDERGRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Note: all courses in the School of Interdisciplinary Studies may be used to fulfill the liberal arts requirement.

ART HISTORY

ARTH-100-1 VIVIAN BOBKA **Foundations in Global Art History**

3 units

Prerequisite: None

This class will survey global art from its beginnings through the end of the Middle Ages, concentrating on major styles in periods whose artifacts can be viewed in person at local museums, at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. The course will also focus on developing a critical vocabulary and set of concepts for understanding art that can be developed and applied to global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

Satisfies Global Art History requirement

ARTH-101-1 CLAIRE DAIGLE ARTH-101-2 VIVIAN BOBKA **Modernity and Modernism: Global Art History from 1500 to 1950**

3 units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms *modernism* and *modernity*. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (e.g., psychoanalysis, "primitivism"), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History* (vol. 2), and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism requirement

ARTH-102-1 KRISTA LYNES **Contemporary Art: 1945–2005**

3 units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art requirement

ARTH-202-1 GLEN HELFAND **Contemporary Artists Seminar**

3 units

Prerequisites: ARTH-102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. It will use the VAS Lecture Series, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Contemporary Artists Seminar requirement for BA

Satisfies Art History elective for BFA

ARTH-225-1 TBA**Theories of the Avant-Garde**

3 units

Prerequisites: ARTH-101, ENGL-101

This class will be an intensive study of major movements and figures in twentieth-century European and American avant-gardes. The European avant-gardes are primarily born out of disappointment with major aspects of European modernity and demands for total cultural revolution. We will first consider some central aspects of the philosophies of Friedrich Nietzsche and Henri Bergson as inaugurating avant-garde ideologies. Then we will look at major figures within Italian Futurism, German and French Dadaism and Surrealism, and Soviet Constructivism, focussing on Marinetti, Boccioni, Duchamp, Breton, Malevich, Eisenstein, and Dziga Vertov. In the second half of the semester we will consider American figures, especially Gertrude Stein, John Cage, Maya Deren, and Robert Rauschenberg. We will then consider theoretical works by Theodor Adorno, Peter Burger, and Zygmunt Bauman for thoughts on the question of why the avant-gardes died. Finally, we'll briefly consider whether there continues to be a viable experimentalist art tradition at least partially distinct from avant-gardist practices. Whenever possible, we will consider an artist's works in conjunction with his or her theoretical writings or manifestoes.

Satisfies Art History elective, Liberal Arts elective, or Studies in Global Cultures requirement

ARTH-241-1 KRISTALYNES**Visible Evidence and the Photographic Imaginary**

3 units

Prerequisites: ARTH-101, ENGL-101

It is a commonplace that the distinction between fiction and nonfiction no longer applies, and yet the tension of the "real" continues to haunt representational practices. This course examines the history of photography in relation to complex ties, refusals, abnegations, and negotiations between observation and aesthetics. We will start from the assumption that the advent of photography put into play a whole series of questions, crises, and practices, and then locate these responses within the fields of anthropology, colonial/postcolonial studies, sociology, and art history. Concepts we

will consider include questions of indexicality, the phenomenon of visible evidence (i.e., seeing is believing), the effect of genre (e.g., portraiture, landscape, snapshot aesthetics, collage), the location of culture, and the continuing trope of the "real" in contemporary image culture. Throughout, we will focus on artists' experiments with the evidentiary and the quizzical phenomenon of the "fictional document."

Satisfies Art History elective, Liberal Arts elective, or Global Culture requirement

Satisfies the History of Photography II requirement
Fulfills Critical Studies elective for the BA

ARTH-323-1 CLAIRE DAIGLE**Monochrome Sessions**

3 units

Prerequisites: ARTH-101, ARTH-102

Jacques Derrida once stated that "color has not yet been named," suggesting that chromatic experience escapes verbal articulation. This course offers a crosscultural, interdisciplinary examination of color from art historical, literary, and critical perspectives. Each session will focus on a limited span of the color spectrum, with additional weeks devoted to pink, silver, gold, black, white, gray, and brown. A single week might involve discussing the Yoruba concept of blue with its profound resonances from William Gass's *On Being Blue*, an essay from the journal *Cabinet* on the precise shade of ultramarine, and a poem by Ken Nordine; looking at a chronologically ordered selection of images spanning from Yves Klein to Anish Kapoor; watching Derek Jarman's film *Blue*; and listening to Miles Davis's *Kind of Blue*. Some key questions are the following: Where does the balance of engagement with color fall between the subjective and the culturally constructed? What values and objectives (cultural, political, emotional) have been placed on color in contemporary and, to a lesser degree, modern art? How do these investments shift with historical and cultural contexts? If color is, indeed, primarily experiential, to what degree of specificity can we begin to verbalize our experiences?

It is recommended, but not required, that students in this course also register for Pegan Brooke's course Color: In and Out of the Studio, PA-220-1.

Satisfies Art History elective or Liberal Arts elective

ARTH-390-1 TBA**Thesis Colloquium**

3 units

Prerequisites: ARTH-101, ENGL-101, Interdisciplinary Research Colloquium (either completed or taken concurrently), and completed foundation and elective requirements within the major

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Art History elective or Liberal Arts elective

CRITICAL STUDIES**CS-221-1 J. D. BELTRAN****Intersections of Art, Law, and Cultural Property**

3 units

Prerequisite: ENGL-201

This course investigates the ways in which the law affects and relates to the art world. The course will explore some of the pressing contemporary legal issues affecting art on a cultural level and the restrictions and effects of international law and intellectual property law on globalization in the art world. Topics will include cultural heritage, the laws and issues applicable to cultural property (for example, ancient artifacts, antiquities, and religious and cultural objections, including who owns native cultural objects), the trade restrictions imposed by nations, and the fate of works of art in wartime. Also discussed will be governmental influences on art-making practices and the privatization of the arts. The course also examines practical legal issues for artists, such as intellectual property rights (including copyright, appropriation, resale royalty rights, and moral rights issues) and commoditization, analyzing the law as it relates to the creation,

purchase, sale, resale, transfer, import, and export of art. Included will be examinations of issues of free speech, censorship, and artistic liability, with discussions of landmark art-related legal decisions and controversies in those areas. Topics of current relevance are digital practice and how the role of the artist has changed in the global landscape of technology. Today, open-source authorship, alternatives to traditional copyright similar to Creative Commons, and ubiquitous digital reproduction (legal and illegal) all provide case studies for investigation. The class will regularly consider contemporary art controversies as a means of examining these broader issues.

Satisfies Global Cultures requirement and Critical Studies elective

The Critical Studies 300 Sequence

Critical Theory A (CS-300) provides students with a strong foundation in those theoretical projects that continue to inform critical analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry generally facilitate the explication of prevailing social and political structures, this course is focused on analyzing multiple forms of cultural production, including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. *Required for all BA and BFA students.*

Critical Theory B (CS-301) is a special topics course that builds on the theoretical foundations of Critical Theory A. *Required for all BA and BFA students.*

CS-300-1 ROBIN BALLIGER Critical Theory A

3 units

Prerequisite: HUMN-201

Course topics include modern, liberal-democratic conceptions of personhood, authorship, and artistic autonomy; the "public sphere" and the division of "high" and "mass" culture; spectatorship and the social reproduction of race, gender, and sexuality; knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

Satisfies Critical Theory A requirement

CS-301-1 STEPHANIE ELLIS Critical Theory B: Derelict Nation

3 units

Prerequisite: CS-300

The modern nation-state arose out of the displacing phenomena of urbanization and industrialization. This new political entity was founded on revolution, that is a break with so-called traditional cultures. In early modernity, this rupture produced a pathology that was named nostalgia. This homesickness was eventually normalized as an idealization of the past, which subsequently mobilized ruins in service of the state agenda. The twist is that modernity's denial of a complicated and messy past, which remains active in the present, requires that the past become fossilized or "museum-ified." Modernity refuses to be haunted. This seminar will investigate how the modern romance of ruins remains a powerful force, even as the domain of the nation-state is shrinking. The seminar will look at early national identifications with the Greek Parthenon and the Egyptian pyramids as well as recent national mobilizations around the twin towers of the World Trade Center.

*Satisfies Critical Theory B requirement
Fulfills Critical Studies elective for BA*

CS-301-2 JON LANG Critical Theory B: Monsters and Modernity

3 units

Prerequisite: CS-300

Monsters used to represent fear of the unknown: unmapped regions in the medieval period were marked by dragons; imperialists dreaded cannibals in the nineteenth century as they brought the "light" of civilization into the "dark continent" of Africa. In the modern period, monstrosity is associated not so much with the unknown as with knowledge, science, technology, and rationality, the function of all of which is to achieve human mastery, in the name of progress, over ourselves, nature, and even time and history. Simultaneously monstrosity characterizes those who, embodying the conflicts produced in the modern period, are ambiguously situated between humanity and nature or humanity and machine. Modern monsters include mad scientists, bestial men and women, reanimated corpses, and cyborgs.

*Satisfies Critical Theory B requirement
Fulfills Critical Studies elective for BA*

CS-301-3 CHRISTINE ROSE Critical Theory B: Intersexions and Transgressions

3 units

Prerequisite: CS-300

The Latin prefix *trans* suggests motion: to cross, to surpass, or to go beyond, over, or through. This course investigates movements in transgender (broadly conceived) identities, bodies, desires, and practices, paying particular attention to the myriad ways they have intersected with gay, lesbian, feminist, and queer cultures. Prefixes matter. How do terms shape the very phenomena they seek to describe? Because this is an interdisciplinary course, we will also critically investigate the prefix *inter* ("between, among, amid, in between, in the midst"), paying attention to the history and rise of intersex activism. What, we will ask, are the connections (if any) between intersex studies, GLBT studies, and transgender studies? Analyzing where gender, sex, and sexuality merge and diverge, we will pay equal attention to material bodies and critical theories. In each case study, we will keep our minds open both to the merits and the costs of, on the one hand, forming alliances across difference and, on the other, community building through identification.

*Satisfies Critical Theory B requirement
Fulfills Critical Studies elective for BA*

CS-301-4 ELLA DIAZ Critical Theory B: Disposable Bodies and the Art of Provocation

3 units

Prerequisite: CS-300

This course explores the commodification of bodies as disposable labor in global markets. We will look at contemporary intersections between capitalism, worker rights, migrant militancy, and fourth-wave feminism. For instance, the killing of young female factory workers in Ciudad Juárez and the sex crimes in the Democratic Republic of Congo have galvanized critical responses by artists that interrogate notions of Western consumerism and democracy. We will look at a series of case studies, such as Coco Fusco's performance *The Incredible Disappearing Woman* (2000) or the paintings of Maritza Morillas and the *Mujer Art Collective* in Mexico City. We will ask, for instance, how such work might participate or intervene in what Alicia Schmidt Camacho calls "the discourse of the cadaver."

*Satisfies Critical Theory B requirement
Fulfills Critical Studies elective for BA*

School of Interdisciplinary Studies Undergraduate Courses

ENGLISH

ENGL-090-1 REBEKAH

SIDMAN-TAVEAU

English as a Second Language Support for Art Students

3 units

Prerequisite: None

This course is designed to support English-as-a-second-language (ESL) learners in their studies at the SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 LORETTA KANE

Academic Literacy

3 units

Prerequisite: None

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information. We will work on strategies for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. And we will work on basic grammar. The second semester will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

Required for students based on the results of the Writing Placement Exam

ENGL-100-1 CHRISTINA BOUFIS

ENGL-100-2 ROB HALPERN

Investigation and Writing

3 units

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose."

—Zora Neale Hurston

Research is a crucial part of our creative process. In English 100 we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret, while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. The writing of James Baldwin, in particular, will guide us as we investigate the relation between self and society when, as Baldwin puts it, "social forces . . . become interior."

Satisfies English Composition A requirement

ENGL-101-1 CHRISTINA BOUFIS

Global Feminisms: International Perspectives on Women and Gender

3 units

Prerequisite: ENGL-100

In this course, we will examine the concept of feminist thought, considering the ways in which it is not a monolith, but rather a variety of contested theories and practices. In particular, we will focus on how men and women in different cultures and socioeconomic contexts think about and read issues of gender, class, sexuality, and race. We will begin with some early American and British feminist texts and end with a look at contemporary women artists from over fifty countries. Along the way, we will examine our own assumptions about what feminism means and how it is applicable in our own lives.

*Satisfies English Composition B requirement
Satisfies Global Studies requirement*

ENGL-101-2 DAVID BUUCK

San Francisco Reader

3 units

Prerequisite: ENGL-100

Ever since the Gold Rush brought strange tales from the San Francisco/Bay Area to readers back east, writers have sought to describe and narrate the particular wonders that make up San Francisco and its complex cultural histories: the earthquake and fires of 1906; the Beatniks in the 1950s; the hippies in the 1960s; the bohemians in the 1990s; and neighborhoods like the Mission, the Castro, Chinatown, and North Beach. Writers, artists, and dreamers have shown us how to imagine a city in all its strangeness and wonder. In this reading and writing intensive course, we will explore the myriad ways in which writers and artists have come to know and describe San Francisco through stories, essays, films, music and art. Like so many generations before us, we'll challenge ourselves to use critical writing to tell new stories about San Francisco, as it enters a new century in an increasingly multicultural and globalized world.

*Satisfies English Composition B requirement
Satisfies Urban Studies elective*

ENGL-102-3 ROB HALPERN

Speech Act and Performance

3 units

Prerequisite: ENGL-100

How do we *do* things with words? Promises, constitutions, manifestos, contracts, verdicts, promises, bets, commands, magic spells, hate-speech, even declarations of love: these have been called performative speech acts, utterances whereby to *utter* something is to *make something happen*. With the performative dimension of language use, words don't always simply describe the world; instead, they might depart from normal systems of meaning in order to inaugurate new contexts and enact events. Language, however, is volatile: often, we want our words to do one thing, but they do something else. Our shared social world is fragile and vulnerable in part because it is made up of performative speech acts poised uncertainly between success and failure: we can misrecognize them, resist them, contest them, or refuse to acknowledge them. In this course we will examine performative speech acts as they present themselves to us in literature, art, and other social documents. Texts include Sophocles's *Antigone*, Melville's *Bartleby the*

School of Interdisciplinary Studies Undergraduate Courses

Scrivener, Aimé Césaire's Notebook of a Return to My Native Land, Gertrude Stein's Tender Buttons, and Marx and Engels's Communist Manifesto.

Satisfies English Composition B requirement

ENGL-101-4/US-100-1 ELLA DIAZ

Tourism in Question

3 units

Prerequisite: ENGL-100

This course identifies the relationship between historical narratives, public art, and space in several tourist centers. Examining regional tourist attractions—such as the Chicano mural LASERIUM in Sacramento's downtown pedestrian underpass and San Antonio's River Walk—students will interrogate tensions between ethnic identity, public spectacle, and national history. Both Sacramento's tourist underpass and San Antonio's River Walk exemplify the production of "fictive space," or imagined environments, as they produce particular tales of local history. These case studies will assist students in their exploration of the larger historical, visual, and spatial questions that concern the course's thematic framework. Students will also examine Virginia's Colonial Williamsburg and its simultaneous reproduction of antebellum history and commercial packaging of an imagined American past. In the late 1920s, John D. Rockefeller funded the restoration of this colonial capital; today, Colonial Williamsburg represents a complex, and often contradictory, mosaic of colonial and contemporary cultures. Students will make connections between Colonial Williamsburg's "living displays" in the twenty-first century and the 1904 World Fair's "living displays" of Native Americans, Filipinos, and other non-Anglo peoples showcased throughout the fair's exhibits. Course readings will address the larger concepts and implications involved in these case studies. The concept of fictive space, for example, will guide class discussions on methods of telling and modes of display, uncovering how public art intersects with notions of national identity and citizenry.

*Satisfies English Composition B requirement
Satisfies Urban Studies elective and Social Science requirement*

ENGL-102-1 JON LANG

Continuing Practices of Writing: The Family

3 units

Prerequisite: ENGL-100

The family as an institution has been perceived to be in a state of decline for a very long historical period. We will consider the external (social and economic) forces that have brought about this state of decline, as well as the internal dynamics that jeopardize the family's formation. Though the family exists only very rarely in its "ideal" nuclear form, why do we continue to hold on to this ideal? How do contemporary political debates function to shore up the family? Readings include Tobias Wolff's *This Boy's Life* and Toni Morrison's *Sula*. Films include Todd Haynes's *Far from Heaven*.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continued Practices of Writing requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course with prior approval and if space permits. They will be required to submit a writing portfolio at the end of the term. Transfer students, under certain circumstances, may also elect to fulfill their Continued Practices of Writing requirement with a section of English 101.

HUMANITIES

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and Humanities Core B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B courses explore the emergence of the modern era from a global perspective (approximately 1500 to 1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. *Prerequisites include English Composition A and B.*

HUMN-200-1 HENRIK LEBUHN

Pre-Columbian History and Culture

3 units

Prerequisite: ENG-101

This course begins with the arrival of Hernán Cortés in the Caribbean and traces history back to explore the ancient civilizations of the area known to us as Mexico. What did the Spaniards encounter when they set foot on Cozumel in 1519? Who lived in Tenochtitlán? How do we imagine everyday life in native communities before the arrival of Europeans? What role did the calendar, astrology, and religious ceremonies play in pre-Columbian societies? And how did the Aztecs, Olmecs, Toltecs, and Mayas imagine space, place, and time? Course material includes scholarly articles, novels, travel literature, and modern representations such as the murals of Diego Rivera.

Satisfies Humanities Core A requirement and Global Culture requirement

HUMN-201-1 CAROLYN DUFFEY

Origins of the Modern World: East/West Encounters

3 units

Prerequisite: HUMN-200

This course spans from the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the East and the West, terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas; Enlightenment revolutions; the creation of the African diaspora and New World resistance; and finally the very current economic, political, and social encounters of contemporary tourism as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in film dramas and documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the fifteenth or the twenty-first centuries.

Satisfies Humanities Core B requirement and Global Cultures requirement

HUMN-201-2 CHARLES BOONE

Music and the Modern Era

3 units

Prerequisite: HUMN-200

In relation to changes in philosophy, culture, and architecture, this course will focus on music as a strategy of historical inquiry from the Renaissance to the rise of Nazi Germany. The course explores the ways music and the other arts articulate the dominant ideas of their time by emphasizing correspondences between artistic creation and emergent ideas and practices from diverse fields, contemporaneously as well as over time. Although the course will focus on specific geographic locales—Europe throughout the entire period, as well as Russia and North America during the latter two centuries—parallels in a number of regions will be observed, emphasizing their influence on creative thinking in the geographic foci of our study.

Satisfies Humanities Core B requirement and Global Cultures requirement

HUMN-201-3 ARACELI QUEZADA

Empires, Nations, and Immigrants

3 units

Prerequisites: HUMN-200

According to Argentinean philosopher Enrique Dussel, the characterization of the modern world as “exclusively European, developing in the Middle Ages and later on diffusing itself throughout the entire world,” is a Eurocentric paradigm that has imposed itself as universal. Yet the cultures that were destroyed or altered because of Western civilization are ignored or silenced. What happens when this history is reviewed from the perspective of the marginalized? How would African, Asian, and Latin American voices alter our discussion of modernity? This course will examine the creation of the “West”—beginning with the early modern era—and will pay particular attention to nation- and empire-building projects and their aftermath. Using an interdisciplinary approach and encouraging the consideration of contemporary analyses of race, gender, sexuality, and immigration studies, we will consider how the production of history is problematized when Europe is not the center. Through the use of novels, films, historical and sociological texts, and philosophy, the course will historicize the broader processes of colonialism, the Enlightenment and scientific revolutions, and the emergence of the West as the dominant locus of world power. Importantly,

key historical moments will be examined in relation to contemporary issues of globalization, immigration, and resistance movements.

Satisfies Humanities Core B requirement and Global Cultures requirement

MATHEMATICS

MATH-101-1 VINCE CORVO

Language and Logic

3 units

Prerequisite: None

It has become fashionable in certain intellectual circles to regard the fundamental problems of philosophy as mere confusions over language. This attitude, primarily characteristic of Anglo-American and Viennese academics, has resulted in a thorough examination of formal syntax and semantics, subsequently mirrored under completely independent motivations by the systematic development and exploitation of artificial languages. Following a somewhat related trend, various factions in the critical community have come to question the basic presuppositions and methodologies of classical logics. Many of these critics, naturally inheriting the attitudes of their Cartesian precursors, have become preoccupied with assorted metaphysical distinctions, while others adopting positions outside this tradition have tended to pursue the diverse sociopolitical consequences of alternative rationalities. Although the technical community has largely ignored these critical forays, widely distributed elements of the greater cultural community have been fascinated by the emerging possibilities. From a broad perspective designed to encourage comparison with art praxis, this course will examine the historical, methodological, and technical aspects of these issues. Students are invited to pursue systematic analogs within their own work. More specifically, this course examines the formal relationships between the syntactic and semantic structures of language, and how both contribute to the possibility and realization of logics. Considerable emphasis is placed on the role of symbolic logic(s) in manifesting solutions to problems of meaning, expressability, provability, and truth, particularly in the context of artificial languages of the sort suitable for communication with machines.

Satisfies Mathematics requirement or Liberal Arts elective

NATURAL SCIENCE

SCIE-220-1 MEREDITH

TROMBLE/

SARAH

MCMENAMIN

Life Studies: Biology

3 units

Prerequisite: None

This course surveys the central concerns of contemporary biology through an exploration of the different scales of life, from molecules to ecosystems. Team-taught by a biologist and an artist, the material covers the science of life in the context of the historical development of biological thought and the use of biological ideas and images by artists. Through lectures, lab projects, field trips, reading, image-making, and discussion we will study the structures and processes of life, including cellular function, genetics, development, ecology, and evolution. While the primary purpose of the course is to familiarize students with current accounts of life's processes, we will also touch on the process of change in biological thinking and on the social impact of different currents in biological thought.

Satisfies Natural Science requirement or Liberal Arts elective

Satisfies three units of the six-unit off-campus study requirement

SOCIAL SCIENCE

SOCS-101-1 SUSAN GREENE

Activism and Social Movements

3 units

Prerequisite: ENGL-101

A wide range of social movements and activism, from the sale of oil that bypasses American corporations to massive street demonstrations and small-scale interventions, are taking place globally—from the Americas and Europe to the Middle East and Asia. The makings of these movements are complex and multilayered. We will look at the dynamics of a wide range of contemporary social movements, from the individual to the social, from the psychological to the material. How are ideas of the self shifting in relation to broader configurations of power? How can we understand the role that artists play in social upheavals and developments? How do

School of Interdisciplinary Studies Undergraduate Course

transnational social movements interact with everyday life and social change in the United States?

Satisfies Social Science requirement and Global Studies requirement

SOCS-220-1/US-220-1 ROBIN BALLIGER

Media and Cultural Geography

3 units

Prerequisite: None

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Satisfies Urban Studies requirement, Social Science requirement, Global Studies requirement, and Critical Studies elective
Fulfills Liberal Arts elective for BFA

URBAN STUDIES

US-100-1/ENGL-101-4 ELLA DIAZ

Tourism in Question

3 units

Prerequisite: ENGL-100

This course identifies the relationship between historical narratives, public art, and space in several tourist centers. Examining regional tourist attractions—such as the Chicano mural LASERIUM in Sacramento's downtown pedestrian underpass and San Antonio's River Walk—students will interrogate tensions between ethnic identity, public spectacle, and national history. Both Sacramento's tourist underpass and San Antonio's River Walk

exemplify the production of "fictive space," or imagined environments, as they produce particular tales of local history. These case studies will assist students in their exploration of the larger historical, visual, and spatial questions that concern the course's thematic framework. Students will also examine Virginia's Colonial Williamsburg and its simultaneous reproduction of antebellum history and commercial packaging of an imagined American past. In the late 1920s, John D. Rockefeller funded the restoration of this colonial capital; today, Colonial Williamsburg represents a complex, and often contradictory, mosaic of colonial and contemporary cultures. Students will make connections between Colonial Williamsburg's "living displays" in the twenty-first century and the 1904 World Fair's "living displays" of Native Americans, Filipinos, and other non-Anglo peoples showcased throughout the fair's exhibits. Course readings will address the larger concepts and implications involved in these case studies. The concept of fictive space, for example, will guide class discussions on methods of telling and modes of display, uncovering how public art intersects with notions of national identity and citizenry.

Satisfies English Composition B requirement and Global Culture requirement
Satisfies Urban Studies elective and Social Science requirement

US-220-1/SOCS-220-1 ROBIN

BALLIGER

Media and Cultural Geography

3 units

Prerequisite: None

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political

conflict, but often its primary stake.

Satisfies Urban Studies requirement, Social Science requirement, Global Studies requirement, and Critical Studies elective
Fulfills Liberal Arts elective for BFA

US-390-1 TBA

Thesis Colloquium

3 units

Prerequisites: ARTH-102, ENGL-101

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

SPRING 2009 UNDERGRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

INTENSIVES

**Monday, January 5–Friday,
January 16**

FM-299-1 LISA FRUCHTMAN

Film Editing

3 units

Prerequisites: Three units of Film coursework

This class will explore the process of storytelling and the moving image through editing techniques. It is often referred to as the “invisible art,” since when it is well practiced, the viewer becomes so engaged that he or she is not even aware of the work of the editor. A film editor works with the layers of images, the story, the music, the rhythm, the pace, the actors’ performances, “redirecting” and often rewriting the film during the editing process, honing the infinite possibilities of the juxtaposition of small snippets of film into a creative, coherent, cohesive whole. Film editing is an art that can be used in diverse ways. It can create sensually provocative montages or can be a laboratory for experimental cinema. It can focus on the emotional truth in an actor’s performance or create a point of view on otherwise-obtuse events. It can guide the telling and pace of a story and can create the illusion of danger where there is none, surprise when we least expect it, and a vital subconscious emotional connection to the viewer. It reweaves truth and fiction into point of view. How a story is edited and how a film is shaped will be the focus of this course. Students will edit films in varying ways to give diverse meaning to reconstructed sequences.

*Satisfies Film Elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA*

NG-299-2 MARK BOSWELL

Agit-prop Cinema in the Age of Digital Reproduction

3 units

Prerequisites: Three units of New Genres coursework

Agit-prop (agitation-propaganda) came into being soon after the Russian revolution, when filmmakers and artists rode trains across the USSR to support Lenin’s cause. Films were shot on the run, documenting everyday struggles and achievements of the revolution

and then edited on moving trains for immediate exhibition. The use of archival footage played a critical role in the overall production quality of early agit-prop cinema. This class will discuss and analyze the history of agit-prop cinema, propaganda, and the utilization of found-footage film and video material. Students will collaborate with local San Francisco film archives, visit thrift stores and flea markets, and search online digital archives and vendor sites, in order to appropriate their own footage for the project. Students will write, shoot, edit, and direct a feature-length “agit-prop” film during the allotted class time with a public screening in SFAI’s Lecture Hall on the last day of the course.

*Satisfies New Genres requirement
Satisfies Critical Studies elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

SC-299-1 KATE RUDDLE

Fabric Construction

3 units

Prerequisite: None

A course offering basic instruction on materials and procedures for fabric construction, which may include cloth, paper, flexible plastics, screen, and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials, including pattern design, suspension, and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems, and gluing. Flexible structures and materials engender opportunities for mobile, adaptable, mutable, social, systemic, and larger scale strategies for art work. Artists as diverse as Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni, and Beverly Semmes have employed this approach in their work. There is a \$50 materials fee for this course.

Satisfies Sculpture elective or Studio elective for non-Sculpture Majors

CONTEMPORARY PRACTICE

CP-100-1 J. D. BELTRAN

CP-100-2 AMY BERK

CP-100-3 TERRI COHN

CP-100-4 IAN MCDONALD

Contemporary Practice: Seeing and Cognition

3 units

Prerequisite: None

This course is an interdisciplinary seminar exploring the process of constructing meaning from perceptions and utilizing those perceptions to develop a language for looking at, reflecting on, and talking about art. By focusing primarily on the interchange between human awareness and the environment as mediated through vision and linking that interchange with a specific language, students will develop and hone their skills in the methodology of critique. The topics studied in this class apply across media, and we will discuss them in relationship to examples from architecture, digital media, film, painting, performance, photography, printmaking, and sculpture. Through readings, discussion, and assignments, students will develop their ability to analyze visual experience and translate their observations into the language of art. Through museum and urban field trips students will also examine the role of context and presentation in creating meaning. All students will present work for discussion at several times during the course of the semester. Work in any media, including text, may be presented.

Fulfills Contemporary Practice requirement for BA and BFA

DESIGN AND TECHNOLOGY

DT-102-1 ANDREW BENSON

Digital Literacy: Sound, Motion, Object

3 units

Prerequisite: None

This semester focuses on time-based works and expands the notion of digital media into the physical world of things. The first component—sound—covers the basics of mixing, editing, sampling, and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools, Audacity, and Soundtrack. Through assignments students will construct sound projects from original sources through remix. The second component—motion—introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final

Cut Pro, DVD Studio Pro, and Macromedia Flash. Based on weekly assignments, students will integrate moving image projects with accomplished sound skills from the first session. The third component area—object—activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module. There is a \$100 materials fee for this course.

*Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

DT-115-1 RAVINDER BASRA

Internet Tools and Concepts

3 units

Prerequisite: None

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and baser human activities. But what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes: the practical (portfolio sites) and the sublime (geographically dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols, and this course is a hands-on introduction to what's going on behind the browser. To produce work, the class works in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As our projects gain in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites. Having mastered static pages, the class moves on to scripting and programming, learning JavaScripts to enhance the look of sites, to improve their performance, and to investigate the untapped creative possibilities of this webfocused language. The class closes with Flash, using it as a tool for improving interfaces. There is a \$100 materials fee for this course.

*Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

DT-116-1/FM-116-1 GREG

LEMON

Introduction to 3D Modeling, Texturing, and Animation Using Maya

3 units

Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D-animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent, node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context. There is a \$100 materials fee for this course.

*Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA*

DT-216-1/FM-216-1 GREG

LEMON

Intermediate 3D Modeling and Animation

3 units

Prerequisite: DT-116 or FM-116 or equivalent

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and realtime animated films (Machinima). Whereas 3D generated film titles like *Antz*, *Toy Story*, and *Shrek* make use of prerendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for realtime computer games like Unreal Tournament and Quake. The class concentrates on intermediate Maya skills for more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation

School of Studio Practice Undergraduate Courses

techniques. Additionally, students will develop more fully Maya's particle and physics systems and learn how to set up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the mainplayer character at the junction of urban and architectural space. There is a \$100 materials fee for this course.

Satisfies Design and Technology distribution 1 requirement

Satisfies Film elective

Fulfills General elective for BA

Fulfills Studio elective for BFA

DT-220-1 RAVINDER BASRA **Agitating Graphic Design: Artists Express Outrage**

3 units

Prerequisites: Three units of Design and Technology course work or instructor permission

Inexpensive publishing technologies such as digital offset printing and online publishing have helped artists to enter public debate. However, digital technologies have also accelerated the proliferation of opinions, images, and media noise in the public sphere. Do artists merely add to media overload, dumping opinions and pictures into the sludge of spam, movie posters, FOX news reports, and advertisements on every public surface from coffee cups to apartment buildings? This course considers how artists can express a compelling social point of view using digital imaging technologies and online publishing resources. This process will entail planning in both the production and distribution phases. First, students will carefully design unique images and interactive experiences that prompt the political imagination. Second, they will devise effective distribution strategies that cut through media overload and address audiences directly. No simple sound bites or sloganeering here. Throughout the semester we'll consider how to develop visual vocabularies that express the nuances of dissent, challenge mainstream advertising and governmental imagery, and locate artworks in the public realm and cyberspace that reflect the diversity and complexity of the polity. This course is suited for students who engage in graphic expression and have skills in traditional and digital technologies, including drawing, painting, printmaking, digital imaging, photography, graphic design, multimedia, and

web authoring. There is a \$100 materials fee for this course.

Satisfies Design and Technology requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

DT-220-2 PAUL KLEIN **Green by Design**

3 units

Prerequisites: Three units of Design and Technology coursework or instructor permission

In this class, students will gain the conceptual framework to develop projects that address sustainability. Student will learn how green design matters for a sustainable ecology; how objects are produced, distributed, and consumed within the contemporary world; and how student projects can directly affect social and economic life. How can artists and designers provide innovative solutions and prototypes for new ways of thinking and novel modes of production about how design addresses social divisions, disenfranchisement, and social and environmental responsibility? Two areas of study covered in this class, scarcity and consumption, are essential to understanding social and ecological responsibility. The question of scarcity and need is of vital importance to all design projects. Students will investigate innovative solutions for those most in need of new ways of thinking and novel modes of production. Some of the paradigms and topics pertinent to green design, which will be studied in the class, include adaptive reuse, energy modeling, sick building syndrome, biodiversity, daylighting and nightflushing, passive and active solar design, gray water reuse, disassembly, and carbon footprint. Students will gain critical skills in thinking about the final user, consumer, viewer, or participant, and imagine how tangible objects, aesthetic paradigms, products, systems, and representations can work together to foster a sustainable world. Current research and case studies will be investigated, and students will propose their own solutions as part of their final projects.

Satisfies Design and Technology elective

Satisfies Urban Studies elective

Fulfills General elective for BA

Fulfills Studio elective for BFA

DT-220-3/SC-220-3 MATT DICK **Designing a New Skin II: Refining the Second Skin**

3 units

Prerequisite: Designing a New Skin I

In this class, emphasis is placed on the enhancement of the techniques of cutting, draping, and sewing previously taught in Designing a New Skin I. Students will focus on refining and exploring in-depth concepts and methods for executing work without compromising in technique. Students complete limited and focused three-dimensional projects, which push the boundaries of the human form through experimental clothing design. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between western art and design while simultaneously looking at global sources for reshaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Ann Demeulemeester, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, and BLESS will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms. Case study investigations will reveal how meaning and importance are put into a garment through human handwork and detail. Critiques will examine why and how materials and silhouettes culturally affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time, in particular, projected associations and definitions of gender. There is a \$100 materials fee for this course.

Satisfies Design and Technology elective

Fulfills General elective for BA

Fulfills Studio elective for BFA

DT-220-4/PA-220-4 MARK VAN PROYEN

Digital Painting

3 units

Prerequisites: Six units of Painting coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of

specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary. There is a \$100 materials fee for this course.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-250-1/SC-250-1 **CHRIS PALMER**

Intermediate Physical Computing and Programming (Activating Objects)

3 units

Prerequisite: DT-150

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. On-going critique of student work within the framework of these historical and contemporary applications is an essential component of the class. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT 380-1 **PAUL KLEIN**
Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period

of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DRAWING

DR-120-1 **CARLOS VILLA**
Drawing I and II

3 units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Schedule addenda published each semester. There is a \$35 materials fee for this course.

Satisfies Painting requirement
Satisfies Sculpture requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-200-1 **PAT KLEIN**
DR-200-2 **JEREMY MORGAN**
Drawing II and III

3 units

Prerequisites: Three units of Drawing coursework

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the course schedule addenda published each semester. There is a \$35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-220-1 **JASON JAGEL**
Polytextuality: Word, Text, and Image

3 units

Prerequisite: DR-120

This course investigates the deliberate practice of creating a poetic language with specific focus on the combined and singular use of language, typography, text formats, descriptive images, and mark making. As a culture saturated with sounds, words and images, we express ourselves with all such forms, alone and in combination. Subjects of this course include interchangeability of image and text, concrete/visual poetry, unreadable writing (asemic writing), marginalia, practice of graphic dexterity, the intelligence of randomness/chance, color as language, etc. While drawing will remain the basis of the class, we will examine literature, cinema, comics, poetry, and other forms. Students are encouraged to explore their interests in other mediums in combination with drawing. Students will archive, reproduce, and transform latent image and text from a variety of historical and cultural sources during the process of their own visual formulations. There is a \$35 materials fee for this course.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-220-2 **FRANCES MCCORMACK**

Collaboration: Influence and Execution

3 units

Prerequisite: DR-120

This is an upper-division, project-based, interdisciplinary drawing class that begins with a classroom experiment in collaboration through which the phenomenon of influence in the arts is examined. We begin with discussions of the influences of a few major artists and art movements (psychoanalysis on surrealism; eastern philosophy on John Cage; mass culture and advertising on pop art). The class will be an opportunity for students to identify an influence and, working with another person or a specific text, focus on its many possibilities, develop a visual language in response to this influence, and create a single work or a body of work. We will study certain well-known collaborators: John Cage and Merce Cunningham, Christo and Jeanne-Claude, Gilbert and George, Sonia and Robert Delaunay, Bernd and Hilla Becher. We will also examine some artist's

School of Studio Practice Undergraduate Course

books (Duchamp's *Do Touch*, Ed Ruscha's *Twenty Six Gasoline Stations*). The class will visit Arion Press in the Presidio to see their presses and publications on Kiki Smith and Emily Dickinson, William Wiley and Samuel Beckett, and Jess and Michael McClure. There is a \$35 materials fee for this course.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FILM

FM-101-1 ANJALI SUNDARAM

Introduction to Film

3 units

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to develop a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and coming to understand the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16 mm., super-8, and regular 8 mm. formats. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) prior to, concurrently with, or immediately subsequent to taking this course. There is a \$35 materials fee for this course.

Satisfies Film requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-110-1 GEORGE KUCHAR

Electro-graphic Sinema

3 units

Prerequisite: None

For decades, George Kuchar's production courses have been a staple of the SFAI experience. Electro-Graphic Sinema is another opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This

production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design—all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-116-1/DT-116-1 GREG LEMON

Introduction to 3D Modeling, Texturing, and Animation Using Maya

3 units

Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D-animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context. There is a \$100 materials fee for this course.

Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-141-1 LYNN HERSHMAN LEESON

History of Cyborg

3 units

Prerequisites: ARTH-100, ARTH-101

This course will trace the history of cyborgs as they have been manifested in film and media. The ethical issues this course explores include the shifting boundary lines between the machinic and the human. Films selected for viewing will investigate cultural cinematic reactions that reflect how a society enamored with technology can threaten crucial human values. Some of the questions the course will raise are these: How do technology and machines affect our sense of self and of community? Can we really take on radically different identities through virtual worlds? Might collective bodies operate as machinelike assemblages rather than as a group of free-thinking individual agents? Can human values and sensibilities ever be recognized, revealed, or re-created in machine-based artificial intelligence? What is the seduction of cyberfems? These questions will be stressed in the films selected for screenings. Films will include Fritz Lang's *Metropolis*, James Whale's *Frankenstein*, Peter Wollen's *Friendship's Death*, Jean Cocteau's *Beauty and the Beast*, and Isaac Asimov's *I Cyborg*. Readings will include articles by Donna Haraway, Katherine Hayles, and Raymond Kurzweil.

Satisfies Film Art History II requirement
Satisfies Art History elective
Satisfies Critical Studies elective
Fulfill General elective for BA
Fulfills Studio elective for BFA

FM-216-1/DT-216-1 GREG LEMON

Intermediate 3D Modeling and Animation

3 units

Prerequisite: DT-116 or FM-116 or equivalent

This is an intermediate 3D digital skills course designed to build on skills developed in DT-116. This course teaches students more advanced core technologies used to design and develop 3D rendered movies, games, and realtime animated films (Machinima). Whereas 3D generated film titles like *Antz*, *Toy Story*, and *Shrek* make use of prerendered images, a film made using Machinima (Ma-sheen-EH-ma) uses technology originally developed for realtime computer games like Unreal Tournament and Quake. The class concentrates on intermediate Maya skills for more advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will develop more fully Maya's particle and physics

systems and learn how to set up animations for rendering. In addition, we will explore game editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters within the space of play, especially the mainplayer character at the junction of urban and architectural space. There is a \$100 materials fee for this course.

Satisfies Design and Technology distribution 1 requirement

Satisfies Film elective

Fulfills General elective for BA

Fulfills Studio elective for BFA

FM-220-1 RUDOLPH FRIELING

Pleasures and Discontents: Observation in Cinema, Media, and Art

3 units

Prerequisite: FM-101

While voyeurism and observation have traditionally been viewed as specific kinds of sexual behavior and, following Michel Foucault, policing strategies, the self-publishing tools of the Internet have blurred such traditional assessments in a way not yet fully understood. This course will look at historic as well as contemporary strategies of observation, from photography and classic cinema to surveillance practice in media and conceptual art. Students will discuss a series of works that trace a trajectory from voyeurism and surveillance to data mining and unobservable systems of tracking and mapping. We will visit specific works on view at SFMOMA in January 2009 (The Art of Participation), discuss the outline of an upcoming show on Voyeurism at the museum in the summer of 2009, and develop related public programs. This course will also offer an insight into the blending of cinematic and museum spaces, a notion that is specifically related to contemporary media art practice. The course is open to film students as well as artists interested in media. Students will have the option of writing a paper or developing a specific artistic project.

Satisfies Film elective

Satisfies Critical Studies elective

Satisfies three units of the six-unit off-campus study requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

FM-302-1 SAM GREEN

Advanced Documentary

3 units

Prerequisites: Six Units of Film coursework

This class combines in-class screenings, lecture, discussion, and a production component. During the semester, students would be exposed to a wide range of documentary films and videos that can be considered part of an experimental tradition or impulse within the documentary genre. Students will also make their own documentary film projects that experiment with form in a way that is central to the premise of the class. Students will be exposed to the wide range of documentary filmmaking that falls outside of traditional documentary approaches, as opposed to focusing on a narrow subgenre within documentary such as essay filmmaking or personal documentary. In this class, students will become familiar with the long and diverse tradition of experimental documentary, focusing on filmmakers such as Dziga Vertov, Shirley Clarke, Jean Rouch, and Chantal Akerman. During the semester, the class will be animated by a series of key questions and issues: how has experimental documentary set itself apart from more traditional documentary approaches, and what kinds of alternate forms of representation and communication has this allowed for? Where is the border between experimental documentary and experimental film, and is there a meaningful distinction between these two subgenres of filmmaking? What are the intellectual and filmic continuities that run through the history of experimental documentary, and are they substantial enough to constitute a specific "mode" of representation? This class covers the work of filmmakers who are historically important such as Joris Ivens, Walther Ruttmann, Chris Marker, Jill Godmillow, James Benning, Marlon Riggs, Su Friedrich, and others. We would also look at the work of contemporary filmmakers such as Deborah Stratman, Jem Cohen, Craig Baldwin, Naomi Uman, Travis Wilkerson, Jenni Olson, Nikolaus Geyrhalter (*Our Daily Bread*), Johan Grimonprez (*D-I-A-L History*), Michael Glawogger (*Megacities, Working Man's Death*), William Jones, and Thom Anderson. Some contemporary guest speakers will be brought in.

Satisfies Film intermediate distribution requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

FM-3801-1 GEORGE KUCHAR

FM-3801-2 JANIS CRYSTAL

LIPZIN

Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film elective

INTERDISCIPLINARY

IN-114-1 CARLOS VILLA

Collage

3 units

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Fulfills General elective for BA

Fulfills Studio elective for BFA

IN-220-1 CHARLES BOONE

John Cage: His Ideas and Contemporaries in the Arts

3 units

Prerequisite: None

John Cage was doubtless the most conspicuous presence in the arts during the second half of the twentieth century. He was a composer, writer, and visual artist whose ideas and work were pivotal to artists and thinkers in an amazing range of disciplines. This course will examine

School of Studio Practice Undergraduate Courses

Cage's accomplishments during almost sixty years of creative activity and will also study the work of a large number of artists associated with and influenced by him, among which were Merce Cunningham, Jasper Johns, and Robert Rauschenberg. How all this activity was formed by, fit into, and shaped the era of which it was a part will be investigated. Reading, writing, oral presentation, creation of new work, performance, and discussion will be integral parts of this semester. A public program of works by Cage and others will be a highlight of this course.

*Satisfies Liberal Arts elective or Art History elective
Satisfies Critical Studies elective*

IN-390-1 JOHN DEFAZIO

Senior Review Seminar

3 units

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review requirement for BFA

IN-391-1 TBA

Honors Interdisciplinary Studio

3 units

Prerequisites: Senior standing. Students must submit a portfolio of work or propose a project for acceptance into this course.

This advanced-level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the student's development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students accepted into this

course receive individual workspace for the fall and spring semesters. Students must register for six units; three units of this course may be used to satisfy the senior seminar requirement for graduating BFA students.

Fulfills Studio elective for BFA

IN-393-1

Mobility/International Exchange

Prerequisite: Junior standing, 3.0

minimum GPA, 24 credit hours completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for fifteen units is given for satisfactory work. Consult the 2008–2009 Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials.

Depending upon the institution and the courses successfully completed, satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement (see your academic advisor regarding specific requirements you may need to graduate)

IN-396-1 JENNIFER RISSLER

Internship

3 units

Prerequisite: Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry three units of credit. To participate in internships for credit, students must enroll

in the course. Interns are expected to work a minimum of ninety hours on site (an average of six hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies three units of the six-unit off-campus study requirement

Fulfills a General elective for the BA

Fulfills a Studio elective for the BFA

IN-399-1

Junior Semester of Independent Study

12–15 units

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the director of Registration and Records, a studio faculty sponsor, and the dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed twelve semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed fifteen units. Only one semester or one summer session of independent study shall be allowed for any student.

Directed Study

1–6 units

Prerequisite: Junior standing or instructor

Directed study is designed for educational needs that are not met by the available curriculum and may be taken in any department. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal arts courses also require a proposed reading list. Students may not register for more than six units of directed study in any one semester, and no more than twelve units of directed study may apply to the degree.

NEW GENRES

NG-101-1 KEITH BOADWEE

New Genres I

3 units

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-141-1 JULIO CÉSAR MORALES

Issues in Contemporary Art

3 units

Prerequisite: ARTH-101

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical culture theory as it relates to contemporary art practice.

Satisfies New Genres Art History requirement
Fulfills Art History Elective BA and BFA
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-201-1 JENNIFER LOCKE

New Genres II

3 units

Prerequisite: NG-101

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor; please refer to the supplement to this course schedule.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-206-1 TIM SULLIVAN

Photoworks: Performance Documentation, Conceptual Photography

3 units

Prerequisite: NG-201 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-220-1 ALLAN DESOUZA

Performing Race

3 units

Prerequisite: NG-101 or instructor permission

This course will take as its premise that "race" (including the naturalized category of "whiteness") is a social construction and is therefore performative. We will consider examples of this "race performance" from a broad range of sources: literature and theater, cinema and TV, the visual arts, and codes of "everyday life." While constructions of race will be the primary focus, these cannot be separated from gender and sexuality, and we will pay particular attention to intersections with masculinity, feminization, (hetero)sexuality, and national(ist) narratives.

Satisfies New Genres distribution requirement
Satisfies Critical Studies elective for BA

Satisfies Global Studies elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-299-1 TONY LABAT

Cuba

3 units

Prerequisite: By application only

Part seminar, part studio, and part travel study, this class will be divided into three sections. First, through lectures, guests, and readings, we will examine and learn about the history and impact of the Havana Biennial, enjoying its twenty-fifth anniversary in 2009. The anniversary of the biennial will be juxtaposed to the fiftieth anniversary of the Cuban revolution, also in 2009, which marks a kind of crossroads for post-Fidel Cuba. Second, the class will travel to Havana for the biennial. Students will develop projects there or formulate research for work to be developed upon their return. Third, the studio aspect of the class will allow students to "digest" and apply what they've seen and reflected upon in order to produce a final project.

Satisfies New Genres elective
Satisfies Global Studies elective
Satisfies three units of the six-unit off-campus study requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-307-1 ALLAN DESOUZA

Advanced Projects

3 units

Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting.

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting artists and scholars will also provide an important part of the curriculum.

School of Studio Practice Undergraduate Courses

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-310-1 TONY LABAT Advanced Video: The Moving Image

3 units

Prerequisites: Six units of New Genres coursework

This class is designed for advanced students who wish to concentrate on and develop their on-going work with video. Be it single-channel, installation, or as a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about and around the developments and shifts occurring in contemporary art. The class will address all aspects of production and postproduction, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established.

Satisfies New Genres video distribution requirement
Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-380-1 WILL ROGAN NG-380-2 JENNIFER LOCKE

Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PAINTING

PA-120-1 PAT KLEIN

Painting I and II

3 units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the course schedule addenda published each semester. There is a \$35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-140-1 MARK VAN PROYEN

Topics in the History of Painting

3 units

Prerequisite: None

This course will examine a series of paradigmatic episodes in the history of painting. Through this examination, it will provide useful information to students looking to learn about some of the major artists and theoretical positions that undergird that history. The course will be divided into three units. First, we will examine traditional painterly practices, including those of the Indo-Tibetan tradition as well as the T'ang and Sung dynasty in China. We will also chart the history of European painting in relation to the rise of the secular subject and the development of secular academies in some nation-states. Second, we will focus on modernism and modernity, starting with the work of Courbet and Manet, and concluding with a discussion of Clement Greenberg's postpainterly abstraction exhibition of 1964. Third, we will deal directly with the problematic position that painting holds within the post-1975 timeframe, conventionally labeled postmodernist. Here, we will focus on artists such as Andy Warhol, David Salle, Gerhard Richter, and Luc Tuymans, while also examining the work of Jennifer Bartlett, Elizabeth Murray, Robert Colescott, and Cheri Samba.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA
Fulfills Art History elective

PA-200-1 JEREMY MORGAN

PA-200-2 DEWEY CRUMPLER

Painting II and III

3 units

Prerequisites: Three units of Painting coursework

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-1 PEGAN BROOKE

Color In and Out of the Studio

3 units

Prerequisites: Three units of Painting coursework

This course will explore color through studio assignments and experiments, readings and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece *Stellar Axis: Antarctica* and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" Phthalo Blue). The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that will include written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course will be to enhance each student's ability to perceive color (noticing) and to use color (experimenting). Some time will be allotted to assisting students in tightening and strengthening the correlation between their own ideas and images and the color used to support them.

School of Studio Practice Undergraduate Courses

It is recommended, but not required, that students in this course also register for Claire Daigle's course Monochrome Sessions, ARTH-323-1.

*Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

PA-220-2 BRAD BROWN

Cart and Horse: Drawing's Relationship to Painting

3 units

Prerequisites: Three units of Painting coursework

This class will focus on how drawing relates to painting. We will investigate the pressure and significance that one activity exerts on the other. Each student will be expected to come to an understanding of the function of drawing in his or her paintings, and whether it is interesting or important to make a distinction between the two. Is drawing simply a preparatory activity for painting? If so, what does it mean to make a drawing from a painting? What is the nature of the change when one is translated into the other? Is it only a matter of materials and support (we can draw on canvas and paint on paper) or is there a conceptual distinction? We will look at various approaches to the functions of painting and drawing throughout art history, from the use of cartoons and bozzetti during the Renaissance, to the practice of openly thwarting a hierarchy of mediums and blurring the lines between the two in more recent history.

*Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

PA-220-3 CAITLIN MITCHEL- DAYTON

Human Presence/Human Image

3 units

Prerequisites: DR-120, PA-120

Human presence in the history of representation erupts out of the tradition of religious iconography. Images of power and privilege held the stage historically, while the romantic tradition linked to more personal strategies of portraiture. Costume and its related signifiers proposed narrative subtexts for the viewer, while unclothed figures translated through divergent scripts. Current practices in human representation—refracted through prisms as disparate as memory, the surreal, and the political—integrate a bricolage of references

and styles: art historical, photographic, and illustrative. In this context, we will consider the work of such figures as Karen Kilimnik, Kurt Kauper, R. B. Kitaj, and Zak Smith. Extended studio projects will focus on constructing an individual or conglomerate identity in the form of a related body of work, referencing the cultural implications of the human condition as exemplified in specific lived experience.

*Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

DT-220-4/PA-220-4 MARK VAN

PROYEN

Digital Painting

3 units

Prerequisites: Six units of Painting coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary. There is a \$100 materials fee for this course.

*Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA*

PA-300-1 PAT KLEIN

3 units

Prerequisites: Six units of Painting coursework

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Review Seminar requirement for painting majors

PA-380-1 DEWEY CRUMPLER

PA-380-2 CARLOS VILLA

PA-380-3 CAITLIN MITCHEL- DAYTON

PA-380-4 MATT BORRUSO

Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting elective

PHOTOGRAPHY

PH-101-1 ADRIANNE PAO

PH-101-2 JACK FULTON

Photography I

3 units

Prerequisite: None

An introduction to historic and contemporary photographic procedures of black and white, color, and digital imaging processes. This is a darkroom and digital lab class with technical demonstrations and critiques. There is a \$35 materials fee for this course.

*Satisfies Photography requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA*

PH-102-1 SUSANNAH HAYS

Materials and Methods

3 units

Prerequisite: PH-101 or equivalent

This course brings together methods related to the chemical and optical processes used in cameraless, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting

School of Studio Practice Undergraduate Courses

with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a \$35 materials fee for this course.

Satisfies Photography technical distribution requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

PH-110-1 HENRY WESSEL

Photography II: Understanding Photography

3 units

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This course introduces students to a broad range of photographic practices, enabling them to experience various material and conceptual approaches to which the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography requirement

Fulfills a General elective for the BA

Fulfills a Studio elective for the BFA

PH-111-1 MICHAEL CREEDON/ JOHN DEMERRITT

Technical Workshop: The Digital Book

3 units

Prerequisite: PH-101 or equivalent

This course incorporates traditional bookbinding principles with modern digital fine-art printing skills that help students learn how to create limited-edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of limited-edition fine-art books, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows

students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Mac computer skills are necessary, though no prior knowledge of image or page-editing software is required. The most important element is for each student to have a collection of black-and-white or color images in order to amplify and refine their content through the creation of limited-edition fine-art books. There is a \$50 materials fee for this course.

Satisfies Photography Technical distribution requirement

Fulfills a General elective for the BA

Fulfills a Studio elective for the BFA

PH-115-1 LINDA CONNOR

Art and Commerce: Pathways

3 units

Prerequisite: PH-101 or equivalent

This course is a new hybrid theory/studio course which examines the nexus between art photography and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to church and state, moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: artists working with corporations, traditional and nontraditional, art photographers creating fashion campaigns, and commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work, which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photo concept distribution requirement

Satisfies Critical Studies elective

Fulfills a General elective for the BA

Fulfills a Studio elective for the BFA

PH-116-1 MUFFY KIBBEY

Elements of Lighting:

Architecture Big and Small

3 units

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110.

We will explore the stories told by our homes, workplaces, and other architecture that shapes our lives. We will also examine the way people and objects occupy their spaces. There will be an opportunity to create and photograph still lifes and field trips will be an important element of the class. The technical topics will include interior and exterior photography using mixed lighting, ambient and artificial lighting, environmental portraiture, small architecture, (still life) photography and lighting, as well as related topics of interest.

Satisfies Photography technical distribution requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

PH-120-1 JACK FULTON

Introduction to Digital Photography

3 units

Prerequisite: One 100- or 200-level Photography course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; cloning, healing, and paint tools; blending modes; image size/file resolutions and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; and appropriate file formats and image resolution as it relates to final print size. There is a \$100 materials fee for this course.

Satisfies Photography technical distribution requirement

Fulfills General elective for BA

Fulfills Studio elective for BFA

School of Studio Practice Undergraduate Courses

PH-203-1/PR-203-1 **SUZANNE**
OLMSTED

Photo Printmaking II

3 units

Prerequisite: PH-101 or equivalent

This course will further explore new and varied methods of reproducibility in the area of printmaking. Whether dealing with original drawings, traditional photographs, or digital files, this class will examine many points of departure to the final print. Taken either as an extension of Photo Polymer I or on its own, this course will focus on the transformation of image. Polymer Gravure Plates will continue to serve as the primary media. "Nontoxic" emulsions, such as polymer film (Image On), will be demonstrated, which can utilize traditional copper plates and etching. Digital applications related to film will be introduced. Multiple plate and process color printing will be introduced as well as spot color, and other methods unique to printmaking. Students are encouraged to continue utilizing methodologies they have previously studied, such as silkscreen and plate lithography, and to refine their development in conjunction with their ideas. Self-reflective discussions between process and image will be encouraged. How the materials work intrinsically together with the idea is essential to the critical thinking involved in this class and will be covered in class critiques, as well as daily discussions. There is a \$35 materials fee for this course.

Satisfies Printmaking elective
Satisfies Photography elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-215-1 **LINDA CONNOR**
Sacred and Profane

3 units

Prerequisites: Six units of Photography coursework

In this first semester of the year-long course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a crosscultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required. It is highly recommended that students who complete this course go on to enroll in Sacred and Profane II in the Fall semester.

Satisfies Photography concept distribution

requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-220-1 **DARCY PADILLA**

The Documentary Story:

Environment

3 units

Prerequisite: PH-101; knowledge of digital photography helpful

The intention of this course on documentary photography is to develop an individual project on the global issue of the environment. The United States accounts for a quarter of all greenhouse gas emissions worldwide and has enjoyed the economic benefits of industrialization for more than a century. Global warming and the environment have captured the attention of people worldwide inspiring more debate and action—individual, corporate, and political. Students will be asked to gather photographic evidence of aspects of environmental issues: global warming, conservation, energy, overpopulation, urban sprawl, pollution, resource depletion, fishing, deforestation, toxins, and waste. Students will then create individual presentations and a group book that represents this issue of our time. Topics covered include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; and funding and publication. Participants will receive an overview of many styles of documentary photography. Book costs run from \$40 to \$60; lab work is important.

Satisfies Photography concept distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-250-1 **JOHN PRIOLA**
Visual Translations

3 units

Prerequisite: PH-101; knowledge of digital photography helpful

This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. We'll look at works by such artists as Jean-Baptiste-Siméon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson. We'll discuss such topics as falsification/sincerity, fiction, metafiction, truth and transformation, and the relation between

2D and 3D form. The class will examine the 2D result from a photographic perspective and discuss why and what the photographic medium is doing. Students will develop technical skills through fundamental exercises in lighting and set-up, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings to produce work with a particular intention. Requirements for this course include strong technical skills in at least one medium. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged. A related course, Physical Translations—offered in the Sculpture department (SC-220-1) and focusing on the physical construction, conceptual formal, and narrative implications possible in 3D—is highly recommended. 3D projects constructed in Physical Translations may be used as structures for media representation in this class.

Satisfies Photography concept distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-300-1 **REAGAN LOUIE**
Pilara Foundation Distinguished Visiting Photography Fellows Seminar

3 units

Prerequisites: Six units of Photography coursework

Students will work directly with internationally recognized photographers and media artists. Each fellow will visit SFAI for one week and function as seminar leaders in coordination with a faculty member. Students will create ongoing work and produce a final project in response to the issues raised by each visiting fellow. The seminar will meet once a week and will meet the entire week during each fellow's visit. Students will be expected to attend all class sessions. The theme of this seminar is politics.

Satisfies Photography concept distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-380-1 **REAGAN LOUIE**
Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography technical or concept distribution requirement

PH-381-1 HENRY WESSEL **Special Projects**

3 units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Photography technical or concept distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-391-1 HENRY WESSEL **Senior Review Seminar**

3 units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an exit or "capstone" class configured for the student to coalesce, define, and prepare to take his or her work into a larger arena of the "real" world or into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.

Satisfies Photography requirement

PRINTMAKING

PR-101-1 ADRIANE COLBURN **Introduction to Printmaking**

3 units

Prerequisite: None

This beginning level course will provide students with an introduction to a variety of printmaking processes including etching and lithography. Course participants will have an opportunity to expand their studio practice through the creation of multiples and experimentation with the unique aesthetic of the printed mark. In this course we will examine the ways that printmaking has evolved through its relationship to industry, technology, and culture. Through rigorous studio work, discussion, and critiques, we will mine the conceptual possibilities of printing in a contemporary context. There is a \$35 materials fee for this course.

Satisfies Printmaking requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-107-1 JUAN FUENTES **Relief Printing through Social Investigation**

3 units

Prerequisite: None

Students will be taken through various carving and printing exercises and projects that are designed to develop appreciation and understanding of the technical and aesthetic qualities of traditional and modern woodcut/linoleum processes. Students will use the figure or portrait as a point of reference for projects that would come from their own convictions and passions about current issues facing our world. This course will briefly examine printmaking, both historically and currently, as a tool for democratic social movements and change, focusing on the example of printmakers from Latin America and Mexico. We will examine the Mexican artists working with the Taller de Gráfica Popular, including the German expressionists and the rich tradition of printmaking in Puerto Rico and Cuba. What was their historical influence on US artists from the WPA and during the civil rights and Chicano movements? There is a \$35 materials fee for this course.

Satisfies Printmaking elective
Satisfies Critical Studies elective
Satisfies Global Studies requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-140-1 ROBERT JOHNSON **History of Printmaking**

3 units

Prerequisite: None

The course consists of the presentation of the history of graphic art from its late medieval origins in the fifteenth century to new technological innovations in printmaking in the twenty-first century. Works by such major figures as Dürer, Rembrandt, Goya, Hokusai, Hiroshige, Degas, Cassatt, Toulouse-Lautrec, Picasso, Pollock, Warhol, and (Lucian) Freud will be studied in depth. There will also be a number of field trips to local museums and graphic workshops to see and discuss original works of art and their techniques.

Satisfies History of Printmaking requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-203-1/PH-203-1 SUZANNE **OLMSTED**

Photo Printmaking II

3 units

Prerequisite: PH-101 or equivalent

This course will further explore new and varied methods of reproducibility in the area of printmaking. Whether dealing with original drawings, traditional photographs, or digital files, this class will examine many points of departure to the final print. Taken either as an extension of Photo Polymer I or on its own, this course will focus on the transformation of image. Polymer Gravure Plates will continue to serve as the primary media. "Nontoxic" emulsions, such as polymer film (Image On), will be demonstrated, which can utilize traditional copper plates and etching. Digital applications related to film will be introduced. Multiple plate and process color printing will be introduced as well as spot color, and other methods unique to printmaking. Students are encouraged to continue utilizing methodologies they have previously studied, such as silkscreen and plate lithography, and to refine their development in conjunction with their ideas. Self-reflective discussions between process and image will be encouraged. How the materials work intrinsically together with the idea is essential to the critical thinking involved in this class and will be covered in class critiques, as well as daily discussions. There is a \$35 materials fee for this course.

Satisfies Printmaking elective

School of Studio Practice Undergraduate Courses

Satisfies Photography elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-213-1 SUZANNE OLMSTED **Printmaking at the Edge: A Digital Approach**

3 units

Prerequisite: DT-101 or instructor permission

This class is an experimental lab designed to explore potential relationships between the technologies of printmaking and those of the computer. Introducing innovative methods utilizing computer printers, different materials and methods of output printing will be explored. Students will be exposed to resources and supplies that use computer applications in conjunction with various output printing techniques. They will also develop new forms of practice that include alternative schemas for experiencing print technology. Output printing on nontraditional materials will emphasize the creative link that ties a variety of techniques together. Discussion will include how these methods of printing can be used as templates for further development, and assignments will emphasize creative interactions between media. Contemporary and traditional methodologies will be the basis for an exploration between the new and the old. Students are expected to have taken a course, or to have a proficiency, in PhotoShop or Illustrator.

Satisfies Printmaking or Design and Technology elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-280-1 CHARLES HOBSON/ MACY CHADWICK **Undergraduate Tutorial: Artists' Books**

3 units

Prerequisite: None

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on a project in order to help students achieve clarity of expression. Each student will develop a proposal for an artist's book project with the goal of producing a small edition or prototype version. Students will meet together at least three times in the term. Additional individual sessions for guidance and evaluation with the instructor will be scheduled. Students are

required to meet individually with the faculty member a minimum of three times per semester. The class will stress planning and organization of artistic ideas so as to produce a completed body of work. It is interdisciplinary in nature in that a variety of media can be the source of artists' books.

Satisfies Printmaking elective

PR-302-1 GRIFF WILLIAMS **Digital Technology and Contemporary Practice**

3 units

Prerequisite: Junior standing

The matrix through which artists create printed work is undergoing profound change. Where new printmaking processes are concerned, the computer or digitally coded information alters the way images are made, stored, mediated, and finally "impressed" or printed. This seminar investigates the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. Contemporary uses of technology in art making and conceptual applications of electronic media will be explored, as well as dialogue with electronic media artists such as Ken Goldberg, Joaquin Alvarado, Lynn Hershman Leeson, and Amy Franceschini. There is a \$150 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA
Satisfies three units of the six-unit off-campus study requirement

SCULPTURE

CE-100-1 IAN MCDONALD **Ceramics I: Fabrication**

3 units

Prerequisite: None

This course is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building projects through which they investigate issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This class will

serve as the foundation for further study in clay and ceramics and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates. There is a \$100 materials fee for this course.

Satisfies Sculpture requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

CE-200-1 JOHN DEFAZIO **Surfaces: Illusion and Abstraction**

3 units

Prerequisite: None

This course will offer students an array of methods, techniques, and visual strategies associated with ceramic surfaces, including glazing methodologies, underglaze painting, china paints, and fired decals. Alternative and experimental processes such as raw clay, nonfired surfaces, sandblasting, and ancient finishing procedures will also be examined. In order to explore the links between conceptual processes and formal languages, the class will investigate visual strategies for illusionistic, abstract, and narrative surface/form relationships from sources such as contemporary painting, pattern design, architecture, digital media, and historical and contemporary global ceramics. Firing techniques as related to surface will also be investigated. There is a \$100 materials fee for this course.

Satisfies Sculpture requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-140-1 RICHARD BERGER **History of Sculpture: Theory and Methods**

3 units

Prerequisite: None

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance to the twenty-first century. Because art history can be a tool for making art in the studio, this course will help students develop a solid historical context, which can then become a resource for their own art making. In this course, the history of sculpture is taught from a studio/practitioner's point of view.

School of Studio Practice Undergraduate Course

Satisfies Sculpture Art History requirement
Fulfills Art History elective
Fulfills General elective for the BA
Fulfills Studio elective for the BFA

SC-200-1 RICHARD BERGER

Contemporary Portraiture

3 units

Prerequisite: One 100-level Sculpture course or instructor's permission

Students will explore the concept, construction, and application of the portrait as an expression of contemporary sculpture. Based upon the portrait as both a focus and point of departure, the processes of modeling, assemblage, and casting are used as vehicles to explore dynamics of scale, replication, and metamorphosis and the psychological, historical, social, narrative, and formal issues relevant to the portrait in contemporary sculpture. The class will offer basic and intermediate technical information in the use of materials such as styrofoam, plaster, wax, plastics, ceramics, metal mesh, alternative materials, and mixed media. Information about the history and lore of the portrait in a global context will also be presented. There is a \$100 materials fee for this course.

Satisfies Sculpture requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-204-1 SHAWN LANI

Kinetic Sculpture: Systems

3 units

Prerequisite: One 100-level Sculpture course

This course is an intermediate sculpture class focused on materials and objects in motion, emphasizing the time aspects of sculpture/installation. A broad scope of fabrication and assembly techniques will be utilized in the creation of kinetic sculptural forms. Specific fabrication techniques will support the design and construction of engineered systems and will emphasize welding, machining, metal forming, and woodworking. The low-tech control and activation of these works using simple electrical circuits, sensors, and electromechanical systems will be explored. The premise of this class is that artists need to create functioning systems to render more conceptually complex projects. Readings from twentieth-century art history, hands-on technical demonstrations, and group discussions will all supplement concentrated studio work. Various artists and art movements

from the twentieth century, such as Tinguely, Naum Gabo, Alexander Calder, Marcel Duchamp, George Rickey, Survival Research Laboratories, Kenji Yanobe, Alan Rath, and Eduardo Kac will be studied for their use of mechanical systems, kinematics, installation, spectacle, and performance. This class is part of a series of courses that further explores issues in sculpture, installation, and mixed-media work. There is a \$100 materials fee for this course.

Satisfies Sculpture requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SC-220-1 JOHN ROLOFF

Physical Translations

3 units

Prerequisite: One 100-level Sculpture course

A course for students interested in the visualization and physical translation of narrative, formal, and conceptual ideas. To this end, the class will focus on the use and construction of 3D elements and staging for the production of film, photo, video, and performance projects and installations as well as 3D constructions as works in themselves. This course will engage the conceptualization, design, building, and use of sets, props, dioramas, and other fictive constructions and animations. Issues of architectural/mediated space, physicality, installation, object/painting dialogue, and alternative materials will also possibly arise in this context. Considering fictional and constructed space in the work of such artists as Thomas Demand, Katie Skogland, James Casebere, Stan Douglas, Fischli and Weiss, Gregory Crewsdon, Mathew Barney, and Sam Taylor Wood, this course will attempt to give students from multiple disciplines the opportunity to visualize, physically translate, and stage their own meta-/media realities. A related Photography Department course, Visual Translations (PH-250-1), which will focus on the media representation, discourse, history, thematic structures, critical evaluation, and manipulation (including lighting) of constructed images and still life, is highly recommended. There is a \$100 materials fee for this course.

Satisfies Sculpture elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-220-3/DT-220-3 MATT DICK

Designing a New Skin II: Refining the Second Skin

3 units

Prerequisite: Designing a New Skin I

In this class, emphasis is placed on the enhancement of the techniques of cutting, draping, and sewing previously taught in Designing a New Skin I. Students will focus on refining and exploring in-depth concepts and methods for executing work without compromising in technique. Students complete limited and focused three-dimensional projects, which push the boundaries of the human form through experimental clothing design. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between western art and design while simultaneously looking at global sources for reshaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Ann Demeulemeester, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, and BLESS will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms. Case study investigations will reveal how meaning and importance are put into a garment through human handwork and detail. Critiques will examine why and how materials and silhouettes culturally affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time, in particular, projected associations and definitions of gender. There is a \$100 materials fee for this course.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

SC-250-1/DT-250-1 CHRIS PALMER

Intermediate Physical Computing and Programming (Activating Objects)

3 units

Prerequisite: DT-150

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators,

and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. On-going critique of student work within the framework of these historical and contemporary applications is an essential component of the class. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

SC-302-1 JOHN ROLOFF
Site/Context: Transnature
 3 units

Prerequisite: One 100- or 200-level studio course in any studio department or instructor's permission

This course is part of a series of site/context/science courses in the Sculpture department. Transnature is a studio/site, laboratorylike class that investigates issues of art and science, nature and postnature, and ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new-technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramée, Mark Dion, Olafur Eliasson, Peter Fend, Guiseppe Penone, and Natalie Jeremijenko among many others.

Satisfies Sculpture elective
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SPRING 2009 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

ART HISTORY

**ARTH-500-1/ CS-500-6 RENÉE
GREEN**

Spheres of Interest: Experiments in Thinking & Action 3 units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

ARTH-527-1 CLAIRE DAIGLE
**Figuring Fiction: Contemporary
Art and Literary Narratives**
 3 units

This seminar, crossdisciplinary by design, will consider points of intersection between global contemporary artistic practice and literary fiction. Taking as exemplary Mieke Bal's *The Mottled Screen: Reading Proust Visually*, a series of case studies drawing on a wide range of texts, we will approach word/image relationships from a number of angles. From the analogical to the oblique, we will look at the work of artists who create fictional narratives as critical strategies such as Walid Raad and the Atlas Group or Andrea Fraser. We will consider those who use literary reference directly (Cy Twombly, Laurie Anderson). We will read novels and short stories thematizing strong figures of vision (Elif Shafak, Orhan Pamuk, Dubravka Ugresic). We will draw visual parallels to cultural metaphors appearing in texts by Kirin Desai, Chinua Achebe, and Haruki Murakami. W. G. Sebald's genre-defying narratives will be considered in relation to his use of photographic documentation. Points of focus will include the genre of art history mysteries, fictional

School of Interdisciplinary Studies Graduate Courses

constructions of artistic practice, the blurring of fact and fiction, and uses of literary reference in art history, theory, and criticism.

Fulfills Art History requirement for MFA and MA students

ARTH-528-1 PAUL KLEIN

The Other California:

Intersections of LA Modern Art, Architecture, and Design

3 units

This course maps Los Angeles as a major center of art and design. It challenges the view of the city as a sprawling entity without conscious planning and lacking any discernable order. Tracing the history of LA from the mid-twentieth century to the present, students will investigate how the intersection of tangible objects, architecture, and the city's urban ideal of decentralization created an environment that produced a unique cultural entity with a recognizable design vocabulary. The perspective of this course situates the intersection of mid-century modern design and architecture with the interests of LA pop artists and LA feminist artists working in the same milieu. "Mid-century modern" is a style of architecture, furniture design, and product design developed in Europe, influenced by the Bauhaus and Scandinavian design. But it found a unique version in the informal climate and landscape of post-World War II Los Angeles, which continues to be an important center for contemporary global design and architecture. Prominent architects and designers from this period who worked in the Los Angeles area include Finland's Eero Saarinen, Charles and Ray Eames, Greta Magnusson Grossman, Richard Neutra, Pierre Koenig, Craig Ellwood, John Lautner, Rudolf Schindler, and Frank Lloyd Wright. The course will examine how these LA designers and architects fostered themes for artists working in Los Angeles including Vija Celmins, Lynn Foulkes, David Hockney, Allan Kaprow, Claes Oldenburg, John Baldessari, and Ed Ruscha. Privileged in this regard will be LA feminism, with activities centered at the Woman's Building in Los Angeles, including artists Judy Chicago, Miriam Schapiro, Mary Kelly, Faith Wilding, Faith Ringgold, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven.

An optional field trip to Los Angeles to see iconic examples of the art, design, and architectural movements covered in the course will be scheduled during the semester. Students from a variety of disciplines interested in how

the intersection of art, design, architecture, and urban development established Los Angeles as a major American center for culture, are encouraged to enroll in this course.

Fulfills Art History requirement for MFA and MA students

Fulfills graduate Urban Studies elective

Fulfills History of the Major requirement for Design and Technology

ARTH-520-1/US-520-1 TERRI COHN

Public Domain

3 units

This course will examine artists' evolving ideologies about and approaches to creating art in public places since the 1970s. The course will investigate artists' considerations and redefinition of the idea of the "public" in public art, in particular the dialectic between common purpose and free wills, a dialectic continually at issue in civic spaces. We will consider artists' explorations of the intersections between nature and culture; the integration of art and architecture; the impact of 1970s conceptual-based art practices on the evolution of art in public places; the critical relationships between place, history, and memory; and the essential role of the public in completing the experience of the work. The course will also examine significant recent trends in public art, including community-based art, collectives, interventions, and the evolution of the antimonument. Critical issues and areas of focus will include the public/private dialectic, horizontal vs. vertical histories, creating civic identities, landscape as metaphor, the intersections between words and material form, and the voice of place.

Fulfills Art History requirement for MFA and MA students

ARTH-520-2 CLARK BUCKNER

History of Video

3 units

In this course, we will trace the origins of video through the histories of technology, mass media, and art. We will study the invention of TV, and its ascent to a major cultural institution. We will explore the avant-garde projects of the 50s, 60s, and 70s, and what first motivated artists to work with video. While artists such as Nam June Paik and Wolf Vostell used video in relation to their interests in "collage," and "de-collage," the advent of the Sony Portapak in 1965 first made broadcast-style video readily accessible to artists and activists. Early video works by Vito Acconci, Dan Graham, and Joan

Jonas, among others, were an attempt to disrupt the hegemonic structures of television viewing and also to exploit the possibilities implicit in the medium to defy the conventions of the museum and art history. We will examine the diverse ways of exhibiting video and consider its particular relationship to performance, installation, narrative, surveillance, and new media, paying particular attention to video's time-based character and its interactive dimensions. Finally, the rise of high-budget video installations and their proximity to the spectacles of the mass media in the contemporary moment will prompt us to reflect again on video's early history as a medium of advertising and entertainment. At the same time, we will consider the proliferation of amateur video through the Internet as renewing many of the early promises that artists saw in the medium.

Fulfills Art History requirement for MFA and MA students

ARTH-520-3 NICOLE ARCHER

Style Wars

3 units

This course concentrates on the questions of how and why style is so often pinned to our personal and group identities, and how and why style is repeatedly mobilized to ignite social, and not simply "aesthetic," change. This focus is meant to underscore how critical attention to style can offer a dynamic means of understanding how aesthetic and formal differences relate to the envisioned limits and possibilities of the social, and how various visual artists, historians, and critics have strategically mobilized and manipulated this relationship over time. The course's texts are wide in range and include the work of many founding art historians and critical theorists, including Roland Barthes, Walter Benjamin, Erwin Panofsky, Meyer Shapiro, Susan Sontag, and Heinrich Wölfflin. The work of those fine artists and designers who have also notably explored style's powers and limits will also be considered: Vanessa Beecroft, Jaime Hernandez, Alexander McQueen, Frank Miller, Walid Ra'ad, Martha Rosler, Adriana Varejão, Martin Venezky, and Vivian Westwood.

Fulfills Art History requirement for MFA and MA students

School of Interdisciplinary Studies Graduate Courses

ARTH-590-1 DALE CARRICO

Thesis I: Independent Investigations

3 units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1 TBA

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-500-1 JEANNENE PRZYBLYSKI

Time Traveling in the New Millennium

3 units

Physicists continue to investigate the possibility of time travel because they cannot disprove it, while philosophers, cultural theorists, and revolutionaries continue to mine the fantasy of time traveling while the capacity for historical consciousness itself threatens to become a thing of the past—even as the dream of accessing the past as a particular and total reality becomes ever greater. This seminar provides the opportunity selectively to explore the literature on time traveling, as well as to investigate how

certain genres and works of literature and art attempt to function as time machines—narratologically, metaphorically, allegorically, and even (e.g., in the case of photography) actually. What cultural and political work has the fantasy (and possibility) of time travel performed at different historical moments in the nineteenth, twentieth, and twenty-first centuries? How do the paradoxical workings of time traveling help us to plot the uncertain and even nonsequential relations of past, present, and future that have come to characterize conditions of historical awareness in the present moment? Books under discussion will include H. G. Wells's *The Time Machine* (1895), Italo Calvino's *Cosmicomics* (1965), Guy Debord's *Panegyric* (volumes 1 and 2) (1989-1997), Alan Moore and Dave Gibbons's *Watchmen* (1986), Chris Kraus's *Aliens and Anorexics* (2000), and J. Richard Gott III's *Time Travel in Einstein's Universe* (2002). Although this seminar focuses primarily on texts, we will also be interested in visual practices including painting, photography, film, and graphic novels. Students will have the opportunity to define their final project through a broad range of media and practices—research papers, short stories, film treatments, photo essays, paintings, prints, and public interventions. You may even find yourself building your own time machine.

CS-500-2 DALE CARRICO
Design for Living: Artifice and Agency

3 units

Our designs have designs on us. In this seminar we will approach design as a site through which politics are done, but typically by denying its politics. At the heart of this denial is an imagination of "the future." "The good life" is always a life with a future, and it is to this future that design devotes its politics. We will begin with a survey of biopolitical notions of design and then direct our attention specifically to the futurological agency of three design discourses: peer-to-peer democratization through social software coding, sustainability through green design, and eugenic "enhancement." We will conclude with a student symposium directing these discursive lenses onto aesthetic, curatorial, practical, and collaborative objects and events.

Satisfies Urban Studies seminar elective

CS-500-3 STEPHANIE ELLIS
Dictation, Jargon, and Quotation
3 units

What is signaled by the remark "we just don't speak the same language" when made by people who supposedly share a common vocabulary? This seminar will investigate three terms—jargon, dictation, and quotation—central to the reproduction and mutation of culture and to the success or failure of exchange with an other (even in ourselves). All three terms are what Raymond Williams calls "keywords"—indexes of any community's contested sites of meaning. Acknowledging and reckoning with keywords in your own studio practice is a critical research tool. The question of how to use this tool grounds the plumbing of each seminar keyword, in turn, for submerged scenarios central to its current multivalence. On the surface, all three describe visual and textual practices of reproducing the same. All three are often disparaged as "lazy" and in opposition to so-called original or creative work. The seminar will parse these practices for their reactionary as well as their inclusive and critical production. For instance, quotation can be a legitimizing strategy as well as an unsettling irony whereas jargon can be a banal cliché, a so-called contamination, or an astute, even prescient positioning. This seminar will investigate both the difficulty of definition (or the politics of meaning) and these specific practices of enculturation. Ideally, this inquiry will inspire reflection on the complexity of one's own location in language and as a cultural agent in a world that is neither fixed nor homogeneous.

CS-500-4 TAKEYOSHI NISHIUCHI

The Space of Tragedy **3 units**

This class examines the notion of tragic encounter, the site where one person's unutterably private particularity fails to reach another and vice versa. As a disclosure of irreducible distance, tragedy is failure. Yet as a gap that opens space, tragedy is a release or space of liberation. When concretized as theatrical art, this ambivalent space of tragedy is often expressed architecturally. For instance, the massing of strangers in a city can appear as a magnification of formless chaos. We will read Zeami (1363-1443), a playwright and philosopher of the No Theater who lived and worked in Kyoto, the rapidly growing capital of medieval Japan. In particular, we will consider the influence of urbanization on his theories

School of Interdisciplinary Studies Graduate Course

of drama and theater design. Furthermore, we will examine Zeami's philosophy in relation to the spacializing of tragedy by western thinkers such as Friedrich Nietzsche, Iris Murdoch, and George Steiner.

Satisfies Urban Studies seminar elective

CS-500-5/US-500-5 CAROLYN DUFFEY

Cityscapes and the Imaginary: The Urban World in Literature

3 units

In this course, cities like Paris, Cairo, Baghdad, London, New York, Los Angeles, San Francisco, and Port-au-Prince will be examined in the period from the late nineteenth century to the early years of the twenty-first century. Focus will be on the following: issues of capitalist expansion (David Harvey's analysis of Second Empire Paris, and Zola's novel of the new spectacle of the department store, *Le Bonheur des Dames* [*The Happiness of Women*]); nationalist and anti-imperialist identities (Naqib Mahfouz's Cairo Trilogy, Edward Said's Palestinian/Cairo experience in *Out of Place*, and Sinan Anton's poetry of Baghdad); and the contemporary diasporic experience (Algerian French novelist Leila Sebbar's *Sherazade*, set in Paris, Zadie Smith's multicultural London in *White Teeth*, Edwidge Danticat's Haitian New York and Port-au-Prince memories and secrets in *The Dew Breaker*, along with the films *La Promesse* by the Belgian Dardenne brothers, and Pakistani/British filmmaker Hanif Kureishi's *My Son the Fanatic*). As for the American city, racial divisions and border crossings will be the emphasis, as in Anna Deavere Smith's Crown Heights, Brooklyn performance piece *Fires in the Mirror*, Fae Ng's San Francisco Chinatown novel *Bone*, and the recent Academy Award-winning film *Crash*, with its Los Angeles setting.

Satisfies Urban Studies Topic Seminar

CS-500-6/ARTH-500-1 RENÉE GREEN

Spheres of Interest: Experiments in Thinking & Action

3 units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced

level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

CS-501-1/EMS-501-1 TERRICOHN

Museum Evolution

3 units

In his book *Routes: Travel and Translation in the Late Twentieth Century*, James Clifford refers to museums as "contact zones," whose role is not the public presentation of artifacts, but rather a forum for community interaction. The concept of hybridity this entails is essential to consider in the evolution of the museum from a place of representation of history and identity to a center for community interaction and social relations. This course will examine the evolution and typology of museums as means to understand the factors and forces that have shaped their ideas, traditions, practices, and innovations. We will examine new roles for museums in a time of globalization, and how these shifting identities are influencing form and function.

Fulfills Theories of Art and Culture requirement for EMS

CS-502-1 FRANK SMIEGEL

Culture Industry/Media Matters

3 units

While tracking the global circulation of mass culture from the early twentieth century to the present, this course will focus on local, personal, and eccentric adaptations of mass cultural forms. We will consider how artists have remade the public event, distending ideas about publicity, public forms (like the theater or cabaret), and the passive role of the audience. We will follow artists who make of emerging mass media something diaristic and intensely personal, often seizing technology for the uses of the self or for a small community of friends. And we will track artists who revive seemingly

outmoded technologies—zines, community radio, smock shops—as they seek new models for artistic circulation, public engagement, and display. Likely suspects include the Cabaret Voltaire, Oskar Schlemmer and Bauhaus performance, Allan Kaprow, Anna Halprin, Andy Warhol, Yoko Ono, Bruce Conner, Trisha Brown, Gordon Matta-Clark, Avalanche, the Kitchen, the East Village, the Red Krayola, New Queer Cinema, Alex Bag, Andrea Zittel, Allison Smith, Noemie LaFrance, Fritz Haeg, Dave McKenzie, and Ryan Trecartin.

Satisfies core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-504-1 KRISTA LYNES

Research and Writing Colloquium

3 units

This course immerses MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a ten- to fifteen-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the dean of Graduate Studies, and the program chairs.

Satisfies core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

EXHIBITION AND MUSEUM STUDIES

EMS-501-1/CS-501-1 TERRI COHN

Museum Evolution

3 units

In his book *Routes: Travel and Translation in the Late Twentieth Century*, James Clifford refers to museums as "contact zones," whose role is not the public presentation of artifacts, but rather a forum for community interaction. The concept of hybridity this entails is essential to consider in the evolution of the museum from a place of representation of history and identity to a center for community interaction and social relations. This course will examine the evolution and typology of museums as means to understand the factors and forces that have shaped their ideas, traditions, practices, and innovations. We will examine new roles for museums in a time of globalization, and how these shifting identities are influencing form and function.

Fulfills Theories of Art and Culture requirement for EMS majors

EMS-520-1 TRESSA BERMAN

Museums and Communities

3 units

This course will serve as a critical examination of museums and communities, with special focus on Bay Area museums and cultural institutions. Historically, museums have been part of larger civic projects of institution and nation building that, in turn, inform public perceptions of cultural identity and difference. Debates within these institutional fields of cultural production and representation have spawned new ways of conceptualizing museums as sites of artistic production and reception that aim to engage the broader communities in which they are situated. This attention to public reception has resulted in new programmatic efforts on the part of museums to build audience participation in public programs and encourage exhibition programs that address diverse community concerns. In the twenty-first century, the Bay Area has seen a renewed commitment to these forms of institution building, as new museums and outreach programs have resulted from the late-twentieth-century "cultural critique" of museums, spawning new occasions for public dialogue and community engagement. Students will consider current issues in museum studies and community development that address a range of topics from diverse historical, cultural, and socioeconomic perspectives. These include

investigations into the relationship between civil society and social identity, the problematic of "exhibiting cultures" as a form of constructing and deconstructing stereotypes, the role of the object and collecting as a means for interrogating cultural diversity, and notions of public space and the "public" constituency, where museums sometimes serve as contested sites of power and creative expression. In addition to class readings and an exhibition review, students will have the opportunity to participate in several on-site explorations of these issues, with specific attention to Bay Area museums, cultural institutions, and community-based arts organizations.

EMS-590-1 DALE CARRICO

Thesis I: Independent Investigations

3 units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in History and Theory of Contemporary Art

Fulfills requirement for Urban Studies

Fulfills requirement for Exhibition and Museum

EMS-591-1 TBA

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art

Fulfills requirement for Urban Studies

Fulfills requirement for Exhibition and Museum Studies

URBAN STUDIES

US-500-5 /CS-500-5 CAROLYN

DUFFEY

Cityscapes and the Imaginary: The Urban World in Literature

3 units

In this course, cities like Paris, Cairo, Baghdad, London, New York, Los Angeles, San Francisco, and Port-au-Prince will be examined in the period from the late nineteenth century to the early years of the twenty-first century. Focus will be on the following: issues of capitalist expansion (David Harvey's analysis of Second Empire Paris, and Zola's novel of the new spectacle of the department store, *Le Bonheur des Dames* [*The Happiness of Women*]); nationalist and anti-imperialist identities (Naquib Mahfouz's Cairo Trilogy, Edward Said's Palestinian/Cairo experience in *Out of Place*, and Sinan Anton's poetry of Baghdad); and the contemporary diasporic experience (Algerian French novelist Leïla Sebbar's *Sherazade*, set in Paris, Zadie Smith's multicultural London in *White Teeth*, Edwidge Danticat's Haitian New York and Port-au-Prince memories and secrets in *The Dew Breaker*, along with the films *La Promesse* by the Belgian Dardenne brothers, and Pakistani/British filmmaker Hanif Kureishi's *My Son the Fanatic*). As for the American city, racial divisions and border crossings will be the emphasis, as in Anna Deavere Smith's Crown Heights, Brooklyn performance piece *Fires in the Mirror*, Fae Ng's San Francisco Chinatown novel *Bone*, and the recent Academy Award-winning film *Crash*, with its Los Angeles setting.

Satisfies Critical Studies elective and Urban Studies Topic Seminar

US-520-1/ARTH-520-1 TERRI COHN

Public Domain

3 units

This course will examine artists' evolving ideologies about and approaches to creating art in public places since the 1970s. The course will investigate artists' considerations and redefinition of the idea of the "public" in public art, in particular the dialectic between common purpose and free wills, a dialectic continually at issue in civic spaces. We will consider artists' explorations of the intersections between nature and culture; the integration of art and architecture; the impact of 1970s conceptual-based art practices on the evolution of art in public places; the critical relationships between

School of Interdisciplinary Studies Graduate Courses

place, history, and memory; and the essential role of the public in completing the experience of the work. The course will also examine significant recent trends in public art, including community-based art, collectives, interventions, and the evolution of the antimonument. Critical issues and areas of focus will include the public/private dialectic, horizontal vs. vertical histories, creating civic identities, landscape as metaphor, the intersections between words and material form, and the voice of place.

Fulfills Art History requirement for MFA and MA students

US-590-1 **DALE CARRICO**

Thesis I: Independent Investigations

3 units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and Museum Studies*

US-591-1 **TBA**

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

*Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and*

TOPIC SEMINARS

NG-500-1 **JULIO CÉSAR**

MORALES

Alternative Contexts

3 units

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Being a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

PA-500-1 **MARK VAN PROYEN**

Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar

3 units

This course will initiate a unique program that augments the critique seminar with distinguished visiting fellows in the Painting department. This is a rare opportunity to work directly with painters of national and international reputation. Each fellow will visit the school for approximately ten days during which time they will participate by functioning as guest seminar leaders working with the coordination of the tenured faculty. Artists and times of arrival will be announced at the beginning of the semester.

SC-500-1 **RICHARD BERGER**

Sculpture in Context: Inversion/ Collaboration

3 units

This course will consider the work(s) of three artist collaborators and aid in the formulation of a collaborative production involving the entire class as whole or as subgroups from within the class. The artists and works to be considered are Hybrid, a sculpture produced in 1966 by English artists Gerald Laing and Peter Phillips; *The Dinner Party*, produced by Judy Chicago and Womanhouse in 1974; and Komar and Melamid's *The Most Wanted Paintings*, initiated in 1994. All three artist ensembles calculatedly disrupt the habitual modes of choice and the centrality of the individual artistic "self" in order to examine and perhaps redefine what it means to be an artist or artists in their time. All disciplines and practices welcome.

SPRING 2009 GRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

GRADUATE CRITIQUE SEMINARS

3 units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	JANIS CRYSTAL LIPZIN
GR-500-2	STEPHANIE ELLIS
GR-500-3	TONY LABAT
GR-500-4	ALLAN DESOUZA
GR-500-5	WILL ROGAN
GR-500-6	KEITH BOADWEE
GR-500-7	BRETT REICHMAN
GR-500-8	DEWEY CRUMPLER
GR-500-9	JEREMY MORGAN
GR-500-10	CARLOS VILLA
GR-500-11	LINDA CONNOR
GR-500-12	JOHN PRIOLA
GR-500-13	SUZANNE OLMSTED
GR-500-14	JOHN ROLOFF

GRADUATE TUTORIALS

3 units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	LAETITIA SONAMI
GR-580-2	LYNN HERSHMAN LEESON
GR-580-3	CHARLES BOONE
GR-580-4	LESLIE SHOWS
GR-580-5	TIM SULLIVAN

GR-580-6	DEBRA BLOOMFIELD
GR-580-7	CLARE ROJAS
GR-580-8	PEGAN BROOKE
GR-580-9	MATT BORRUSO
GR-580-10	BRAD BROWN
GR-580-11	DEWEY CRUMPLER
GR-580-12	JASON JAGEL
GR-580-13	REAGAN LOUIE
GR-580-14	JACK FULTON
GR-580-15	ADRIANE COLBURN
GR-580-16	LANCE FUNG
GR-580-17	MILDRED HOWARD
GR-580-18	IAN MCDONALD

POST- BACCALAUREATE SEMINAR

3 units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

PB-400-1	FRANCES MCCORMACK
----------	----------------------

GRADUATE LECTURE SERIES

GR-502-1 RENÉE GREEN
**Spheres of Interest: Experiments
in Thinking & Action**

3 units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another

School of Studio Practice Graduate Courses

goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

The Graduate Lecture Series is required for all first-year MFA and MA students

GRADUATE REVIEWS

GR-592-1

Graduate Intermediate Review

0 units

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1

Graduate Final Review

0 units

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE ASSISTANTSHIPS

GR-587-1

Graduate Assistantship

0 units

A Graduate Assistantship or GAship entails responsibilities analogous to those of a TAship (see below). Unlike the TAship it does not involve teaching, but depending on the instructor the GA may be involved in leading discussions. Those eligible are all second-year graduate students. All GAships are awarded based on availability, as these are of limited number, and an interview process with the instructors. The assignments are designated by the Graduate Program manager based on interview results and availability of positions. Graduate assistantships will receive a stipend.

GR-597-1

Teaching Assistantship

0 units

Graduate students with full-time status in their respective programs and who are in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions.

There are several paths possible for TAships. There are a limited number of paid TAships, awarded to students working with instructors, that require prerequisite skills. TAships are also available via the Teaching Practicum, which enables students to receive three units of credit for instruction in pedagogy, via engagement with historical and contemporary texts and through practice by working with an instructor that will be determined via the interview process. Those eligible are second-semester first-year graduate students and all second-year graduate students. All TAships are awarded based on an interview process with the instructors. The assignments are designated by the Graduate Program manager based on interview results and availability.

TEACHING PRACTICUM

GR 588-1

MEREDITH

TROMBLE /

JENNIFER RISSLER

Teaching Practicum: Transmitting Art Practices

3 units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the poststudio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

BA

History and Theory of
Contemporary Art

Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated “art.” From the moment humans open their eyes, they interpret and respond to the world through a process called “vision.” This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as “figure and ground”—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Off-campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

For Spring 2009, the following courses fulfill three units of the six-unit off-campus study requirement:

IN-396-1: Internship

NG-299-1: Cuba

SCIE-220-1: Life Studies: Biology

FM-220-1: Pleasures and Discontents: Observation in Cinema, Media, and Art

PR-302-1: Digital Technology and Contemporary Practice

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni

Prague, Czech Republic

Bezalel Academy of Arts and Design

Jerusalem, Israel

Chelsea College of Art and Design

London, England

Ecole Nationale Supérieure des Beaux-Arts

Paris, France

Glasgow School of Art

Glasgow, Scotland

Gerrit Rietveld Academie

Amsterdam, Holland

Valand School of Fine Arts

Goteborg, Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available in the Student Affairs Office.

For Spring 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-241-1: Visible Evidence and the Photographic Imaginary

CS-221-1: Intersections of Art, Law, and Cultural Property

ENGL-101-1: Global Feminisms: International Perspectives on Women and Gender

ENGL-101-4/US-100-1: Tourism in Question

HUMN-200-1 (Humanities Core A): Pre-Columbian History and Culture

HUMN-201-1 (Humanities Core B): Origins of the Modern World: East/West Encounters

NG-220-1: Performing Race

NG-299-1: Cuba

PR-107-1: Relief and Printing through Social Investigation

SOCS-101-1: Activism and Social Movements

SOCS-220-1/US-220-1: Media and Cultural Geography

Undergraduate Liberal Arts Requirements

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101, followed by the submission of a Writing Portfolio

Note: Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—Humanities Core A and Humanities Core B (HUMN-200 and -201)

Year 3—Critical Theory A and B (CS-300 and -301)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (year 1 of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Undergraduate Requirements

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program sequence.

For entering freshmen and transfer students without any Composition A Credit:

ENGL-095: Academic Literacy

This course may be required based on WPE score.

ENGL-100: Investigation and Writing

ENGL-101: Nonfiction Writing

For transfer students with Composition A Credit:

ENGL-100: Investigation and Writing

ENGL-101: Nonfiction Writing

For transfer students with Composition A and Composition B credit:

ENGL-102: Continuing Practices of Writing

For second-degree candidates:

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

ENGL-095: Academic Literacy

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

ENGL-100: Investigation and Writing

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing. (ENGL-101)

ENGL-101: Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

ENGL-102: Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

HUMN-200: Humanities Core A

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in the Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

HUMN-201: Humanities Core B

Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in the Humanities Core B. Humanities Core B is a prerequisite for enrollment in the Critical Theory A and B (CS-300, CS-301) courses.

Note: Not all courses in the Humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Mathematics

A college-level mathematics course designed to advance basic competency.

Natural Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts class.

CS-300: Critical Theory A

Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

CS-301: Critical Theory B

Special topics in twentieth-century cultural history and theory. Completion of Critical Theory A (CS-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

BFA Degree Requirements

Art History Requirements

Global Art History

A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity

A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now

A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective

Any undergraduate art history course.

History of the Major

A course focused on the history of the medium.

Bachelor of Fine Arts

Total units required for BFA degree = 120
maximum units accepted in transfer = 60

No more than 24 units may be transferred into liberal arts and art history combined.

No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio.

All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	33 Units
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units

Critical Theory B† 3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAI.

For Spring 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-241-1: Visible Evidence and the Photographic Imaginary

CS-221-1: Intersections of Art, Law, and Cultural Property

ENGL-101-1: Global Feminisms: International Perspectives on Women and Gender

ENGL-101-4/US-100-1: Tourism in Question

HUMN-200-1 (Humanities Core A): Pre-Columbian History and Culture

HUMN-201-1 (Humanities Core B): Origins of the Modern World: East/West Encounters

NG-220-1: Performing Race

NG-299-1: Cuba

PR-107-1: Relief and Printing through Social Investigation

SOCS-101-1: Activism and Social Movements

SOCS-220-1/US-220-1: Media and Cultural Geography

Design and Technology Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements	72 Units
Contemporary Practice	6 Units
Frameworks of Design and Technology	3 Units
Introduction to Activating Objects	3 Units
Distribution I	3 Units
Video Distribution	3 Units
Distribution II	6 Units
Design and Technology Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline 30 Units

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History: Reproducibility	3 Units
Art History Elective	3 Units

Total 120 Units

Film Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements	72 Units
Contemporary Practice	6 Units
Introduction to Film	3 Units
History of Film or Special Topics in Film History	3 Units
Distribution I	9 Units
Advanced Film	3 Units
Film Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline 30 Units

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Film	3 Units
Art History Elective	3 Units

Total 120 Units

New Genres Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements	72 Units
Contemporary Practice	6 Units
New Genres I	3 Units
Issues and Contemporary Artists	3 Units
New Genres II	3 Units
Installation/Distribution	3 Units
Video/Distribution	3 Units
Performance Document: Photoworks	3 Units
New Genres Electives	15 Units
Senior Review Seminar	3 Units

BFA Degree Requirements

Note: Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline 30 Units

Art History Requirements 15 Units
Global Art History 3 Units
Modernism and Modernity 3 Units
Contemporary Art Now 3 Units
History of New Genres 3 Units
Art History Elective 3 Units

Total 120 Units

Painting Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements 72 Units
Contemporary Practice 6 Units
Drawing I 3 Units
Beginning Painting 3 Units
Drawing Electives 9 Units
Painting Electives 18 Units
Senior Review Seminar 3 Units

Electives in any studio discipline 30 Units

Art History Requirements 15 Units
Global Art History 3 Units
Modernism and Modernity 3 Units
Contemporary Art Now 3 Units
Art History Electives 6 Units

Total 120 Units

Photography Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements 72 Units
Contemporary Practice 6 Units
Photography I 3 Units
Understanding Photography 3 Units
Technical Electives 6 Units
Digital Photography I 3 Units
Digital Photography II 3 Units
Conceptual Electives 6 Units
History of Photography II 3 Units
Photography Electives 6 Units
Senior Review Seminar 3 Units

Electives in any studio discipline 30 Units

Art History Requirements 15 Units
Global Art History 3 Units

Modernism and Modernity 3 Units
Contemporary Art Now 3 Units
History of Photography I 3 Units
Art History Elective 3 Units

Total 120 Units

Printmaking Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements 72 Units
Contemporary Practice 6 Units
Printmaking I 3 Units
Drawing I 3 Units
Intermediate Printmaking 6 Units
Advanced Printmaking 3 Units
Printmaking Electives 18 Units
Senior Review Seminar 3 Units

Electives in any studio discipline 30 Units

Art History Requirements 15 Units
Global Art History 3 Units
Modernism and Modernity 3 Units
Contemporary Art Now 3 Units
History of Printmaking 3 Units
Art History Elective 3 Units

Total 120 Units

Sculpture Major

Liberal Arts Requirements 33 Units
(see above)

Studio Requirements 72 Units
Contemporary Practice 6 Units
Beginning Sculpture 6 Units
Drawing 3 Units
Intermediate Sculpture 6 Units
Advanced Sculpture 6 Units
Sculpture Electives 9 Units
Interdisciplinary or New Genres Elective 3 Units

Senior Review Seminar 3 Units

Electives in any studio discipline 30 Units

Art History Requirements 15 Units
Global Art History 3 Units
Modernism and Modernity 3 Units
Contemporary Art Now 3 Units
History of Sculpture 3 Units
Art History Elective 3 Units

Total 120 Units

Bachelor of Arts

Total units required for BA degree = 120
Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art
No more than 24 units may be transferred into studio and general electives combined.

No more than 27 units of liberal arts accepted in transfer.

No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined.

No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements:	33 Units
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units
Critical Theory B†	3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAL.

BA Degree Requirements

For Spring 2009, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-241-1: Visible Evidence and the Photographic Imaginary

CS-221-1: Intersections of Art, Law, and Cultural Property

ENGL-101-1: Global Feminisms: International Perspectives on Women and Gender

ENGL-101-4/US-100-1: Tourism in Question

HUMN-200-1 (Humanities Core A): Pre-Columbian History and Culture

HUMN-201-1 (Humanities Core B): Origins of the Modern World: East/West Encounters

NG-220-1: Performing Race

NG-299-1: Cuba

PR-107-1: Relief and Printing through Social Investigation

SOCS-101-1: Activism and Social Movements

SOCS-220-1/US-220-1: Media and Cultural Geography

History and Theory of Contemporary Art Major

Liberal Arts Requirements 33 Units
(see above)

Art History, Theory, and Criticism Requirements 54 Units

Global Art History 3 Units
Modernity and Modernism 3 Units
Contemporary Art Now 3 Units
Contemporary Artists Seminar 6 Units

Art History Electives 18 Units
Critical Studies Electives 15 Units
Interdisciplinary Research Colloquium 3 Units
Thesis Colloquium 3 Units

Studio Requirements 15 Units
Contemporary Practice 6 Units
Electives in any studio discipline 9 Units

General Electives 18 Units

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SEAI's many renowned artists and scholars (3-6 units).

Total 120 Units

Urban Studies Major

Liberal Arts Requirements 33 Units
(see above)

Urban Studies Requirements 54 Units

Global Art History 3 Units
Modernity and Modernism 3 Units
Contemporary Art Now 3 Units
Contemporary Artists Seminar 3 Units
Media and Cultural Geography 3 Units
Urban Theory 3 Units
Critical Studies Electives 9 Units
City Studio Practicum 3 Units
Urban Studies Electives 18 Units
Critical Studies Electives 9 Units
Interdisciplinary Research Colloquium 3 Units
Thesis Colloquium 3 Units

Studio Requirements 24 Units

Contemporary Practice 6 Units
Electives in any studio discipline 18 Units

General Electives 9 Units

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SEAI's many renowned artists and scholars (3-6 units).

Total 120 Units

GRADUATE CURRICULUM

MFA

Full-time

Low-residency Summer

POST-BAC CERTIFICATE

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- MFA students must enroll in at least three credits of Graduate Tutorial per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.
- Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Graduate Studies. *Note: To complete the program in two years, students need 15 units each semester.*
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.
- Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.
- Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.
- MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA

catalogue preparation meetings (dates, times, and rooms to be announced).

- The Graduate Lecture Series is required for all first-year MFA students.

Low-residency Summer MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Master of Fine Arts and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open 10:00am to 6:00pm, and the woodshop is open from 12noon to 6:00pm. These areas are closed on all holidays and scheduled periods of maintenance.

GRADUATE PROGRAM CURRICULUM REQUIREMENTS

Master of Fine Arts (Full-time Program)

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives (see below)	21 Units
Art History	9 Units
Critical Studies	6 Units
Graduate Lecture Series (see below)	0 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units

Total 60 Units

SAMPLE COURSE SCHEDULE

Semester 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Critical Studies Seminar	3 Units
Elective	3 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Critical Studies Seminar	3 Units
Elective	3 Units
Graduate Lecture Series (see below)	0 Units
Studio/Intermediate Review	0 Units

Semester 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Electives	6 Units

Semester 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective (see below)	9 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units

Total 60 Units

The Graduate Lecture Series is required for all first-year MFA students.

Low-residency Summer Master of Fine Arts

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Guided Study/Winter and Summer Review	12 Units
Electives	24 Units
Intermediate Review	0 Units
Final Review	0 Units
Visiting Artist Lecture Series	0 Units
MFA Graduate Exhibition	0 Units

Total 60 Units

SAMPLE COURSE SCHEDULE

Year 1

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives	6 Units
Guided Study/Winter Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives	6 Units
Final Review (for three-year program)	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
MFA Graduate Exhibition (for three-year program)	0 Units

Year 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units

Total 60 Units

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3 Units
Art History	3 Units
Critical Studies Seminar	3 Units
Undergraduate electives	6 Units

Semester 2

Post-Baccalaureate Seminar	3 Units
Art History	3 Units
Tutorial	3 Units
Undergraduate electives	6 Units

Total	30 Units
--------------	-----------------

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Research and Writing Colloquium	3 Units
Critical Studies Electives	6 Units
Art History Seminar Electives	6 Units
Cognates (other electives)	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units

Total	42 Units
--------------	-----------------

SAMPLE COURSE SCHEDULE

Semester 1

Global Perspectives of Modernity	3 Units
Issues and Theories of Contemporary Art	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Research and Writing Colloquium	3 Units
---------------------------------	---------

Culture Industry and Media Matters	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units

Semester 3

Cognate (other electives)	3 Units
Thesis I: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units

Semester 4

Cognate (other electives)	3 Units
Thesis I: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units

Total	42 Units
--------------	-----------------

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates (other electives)	9 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units

Total	48 Units
--------------	-----------------

SAMPLE COURSE SCHEDULE

Semester 1

Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate (other electives)	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate (other electives)	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series (see below)	0 Units

Graduate Program Requirements

Summer Practicum	6 Units
------------------	---------

Semester 3

Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	3 Units

Semester 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate (other electives)	3 Units

Total	48 Units
--------------	-----------------

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Urban Studies

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Frameworks for Art and Urbanism	3 Units
Seminar Electives	9 Units
Cognates (other electives)	9 Units
Practicum	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units

Total	48 Units
--------------	-----------------

SAMPLE COURSE SCHEDULE

Semester 1

Global Perspectives of Modernity	3 Units
Frameworks for Art and Urbanism	3 Units
Seminar Electives	3 Units
Cognate (other electives)	3 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Seminar Electives	3 Units
Cognate (other electives)	3 Units
Graduate Lecture Series (see below)	0 Units

Summer Practicum	6 Units
------------------	---------

Semester 3

Thesis I: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Seminar Electives	3 Units

Semester 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate (other electives)	3 Units

Total **48 Units**

The Graduate Lecture Series is required for all first-year MA students.

Dual Master of Arts in History and Theory of Contemporary Art/ Master of Fine Arts (Full-time Program)

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives/Cognates	15 Units
Art History Seminar Electives	9 Units
Critical Studies	6 Units
Graduate Lecture Series (see below)	0 Units
Intermediate Review	0 Units
Issues and Theories of Contemporary Art	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Research and Writing Colloquium	3 Units
Thesis I	6 Units
Thesis II	6 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units

Total **78 Units**

The Graduate Lecture Series is required for all first-year MA students.

NOTES

NOTES

NOTES

NOTES



24-hour info	415 771 7020
academic affairs	415 749 4534
administration	415 351 3535
admissions	415 749 4500
admissions fax	415 749 4592
advising/undergraduate	415 749 4533
advising/graduate	415 641 1241 x1007
area manager	
(design and technology, film, new genres, photography):	415 749 4577
area manager (painting, printmaking, sculpture/ceramics):	415 749 4571
area manager	
(interdisciplinary studies):	415 749 4578
graduate center	415 641 1241 x1015
center for individual learning	415 771 7020 x4471
city studio	415 749 4554
city studio fax	415 749 1036
exhibitions and public programs	415 749 4550
financial aid	415 749 4520
personal counseling	415 749 4587
registration and records	415 749 4535
registration and records fax	415 749 4579
security	415 749 4537
student accounts	415 749 4544
student affairs	415 749 4525

SAN FRANCISCO ART INSTITUTE
 800 Chestnut Street
 San Francisco, CA 94133

www.sfai.edu